THE BUYER'S GUIDE
FOR COMIC FANDOM

No. 79
April 1

TBG subscriber
Terry Yakish as
THE SHADOW!

104
PAGES!

member NCB PA PUBLISHER'S ALLIANCE

THE BUYER'S GUIDE FOR COMIC FANDOM INFORMATION

NO. 79

REACHING ALL SERIOUS COMIC COLLECTORS

AD RATES

NOTE: The Buyer's Guide's pages are tabloid sized.

FULL TABLOID PAGE

PRINTED SIZE: 11 x 17"
SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 32"), but for best appearance, make it proportional to the printed size.
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Rate is $1.00 for up to SIX LINES; 15¢ per additional line. Lines can be no wider than 5 inches; they will be reduced to fit. Count the number of lines by the number of TYPED LINES it is or would be. Note the classifieds on page 14.

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THE BUYER'S GUIDE FOR COMIC FANDOM is a semi-monthly publication of DynaPubs Enterprises/RR #1 Box #297/ East Moline, Illinois 61244. Second class postage paid at East Moline, Illinois and additional mailing offices. This is currently the widest-read publication in the comic collecting field and has been called the comic collector's Bible.

PAID CIRCULATION: **7200**

SUBSCRIPTIONS: THE BUYER'S GUIDE costs $3.00 for 1 year (24 issues) in the United States, Canada and Mexico. Foreign subscriptions rates available upon request. SINGLE COPY: 50¢. NO BACK ISSUES AVAILABLE.
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YOUR AD MUST BE IN OUR HANDS BY THE DATES SHOWN TO BE PLACED IN THE ISSUES LISTED HERE:

#80: March 15, 1975
#81: April 1, 1975
#82: April 15, 1975
#83: May 1, 1975

AD DEADLINES ARE ALWAYS THE FIRST AND FIFTEENTH OF THE MONTH. ISSUES ARE TO THE READERS APPROXIMATELY THREE WEEKS AFTER THE ADVERTISING DEADLINE ON THE ISSUE. FAST-EFFECTIVE-DEPENDABLE!

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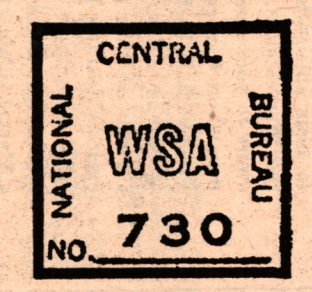

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THE MIGHTY MARVEL COMIC BOOK CONVENTION!

HOTEL COMMODORE-NEW YORK CITY

Okay, gang, this is it! For the first time in superhero history, there's going to be a Comic Book Convention sponsored by the publishers of the most popular, best-selling comic books of all time—*Mighty Marvel!* And you can bet your buckskin booties that it's gonna be the grandest, greatest, goofiest gala event of the season! So come on, you Marvel fans, from Broadway to Yancy Street all across the country! Come and see what a Comic Book Convention is all about! And here's our first sneak preview of our star-studded, slam-bang Big Bash!

First and foremost, you will meet the men and women who produce Marvel comic books! The artists who prepare

your stories the way Cecil B. De Mille prepared movies! The writers who supply the never-to-be-duplicated dialogue and the ideas in the books you love to read! The names you've seen on those fabulous stories will be there in person to meet you and greet you—and to answer your questions!

Naturally, our stellar, super-special guest will be Stan (The Man) Lee himself! And who could be more special than the man who gave us the Mighty Marvel group of comics! Stan will be popping up and popping off during the whole three days, in the middle of the excitement, meeting you and talking to you about what we *all* want to hear about—the Marvel spirit and the Marvel ideas! You'll hear his answers to your questions, and meet the man whose Carnegie Hall extravaganza sold out the house!

★ Nobody enjoys *any* part of a Comics Convention more than the colorful and exciting Costume Parade! And we'll be offering fantastic cash prizes for the best portrayal of a Marvel hero—and of a Marvel villain, so get started on your disguises now!

★ Auctions each day will offer chances to bid on original artwork, personal souvenirs of the Marvel bullpen, comic books old and new, and an odd and varied assortment of Marvel-ous items!

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The first Mighty Marvel Comicon will be held in the Hotel Commodore on New York City's Park Avenue. Situated next to Grand Central Station, the hotel is New York's Comic Convention Headquarters. All trains and buses converge here. New York City is at your convenience. Every room is sound-proof and air-conditioned.

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LUNCHEON

A special luncheon will be held on Sunday, March 23, to honor the Mighty Marvel Comics artists, writers, and editors who have been with the company for long periods of time. Count on recollections and anecdotes about Marvel bullpens of other days, and a fine opportunity to sit in on an informal question-and-answer rap session with Marvel's finest. Tickets to the luncheon are $9.00, and early reservations are to everyone's advantage.

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A table six feet long by 2½ feet deep for all three days is $60.00 for wall space, $50.00 for center space. Position is determined by the order of paid reservations. There are no bad locations. Fees are sent to Phil Seuling, P.O. Box 177, Coney Island Station, Brooklyn, N.Y. 11224. Information sheets will be sent to each dealer prior to the Convention.

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Sat., Mar. 22 — 10:00 AM-7:00 PM — Films 7:30 PM-11:00 PM
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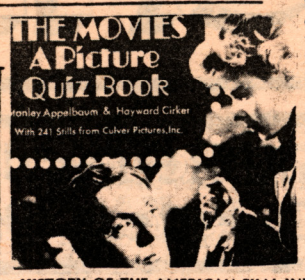

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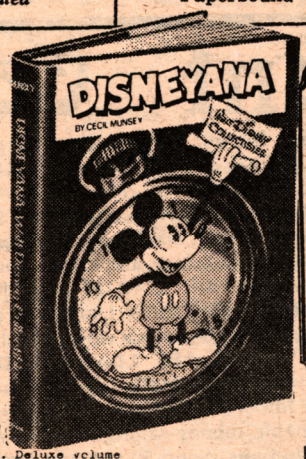

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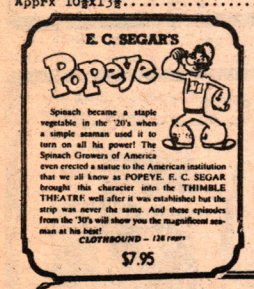

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SWORD & SORCERY ANNUAL

We proudly announce our first Annual Portfolio of quality Sword & Sorcery artwork! Featured within this modern masterpiece are six ALL NEW and previously unpublished works by six favorite fantasy artists illustrating the greatest Heroes of Science Fantasy! Inside this limited edition Collector's item portfolio are: SOLOMON KANE by Jeff Jones — ELRIC by Howard Chaykin — KING KULL by Mike Ploog — FAFHRD & GREY MOUSER by Jim Starlin — BRAN MAK MORN by Frank Brunner — CONAN by Barry Smith and a special wrap-around dust jacket by Richard Corben! What makes this portfolio so special is that in an extremely limited edition of 1,000 copies — each one of the six plates will be personally hand signed and numbered by the artist of each print. This is our Greatest Achievement ever! Only $20.00 per set on all orders received postmarked before November 1, 1975. Any remaining copies will sell for $30.00 each after that date. To be released in mid-December 1975.

MIDDLE EARTH NEWS

Due to the continued need for closer, more personal contact with our Subscribers, we present this News Column in the hopes of bringing you more in touch with what is happening here at MIDDLE EARTH and to keep you better informed with all the projects which are in current production. We will try our best to up-date this News Column on a monthly basis — and, as always, your letters of comments and/or criticisms are welcome.

Our Giant-Size Catalog has been held up to the last possible moment in order for us to fill it with more pages of Limited Edition Prints - Posters - Portfolios - Fine Arts Books - Fanzines - Black and White Magazines and so much more. Every item listed within the Catalog is accompanied by a small reproduction of it. We previously advertised this Catalog as "ready for mailing" — and apologize for the delay. We will release it as soon as possible.

KING KULL II portfolio is still being meticulously rendered by the Severins. Four of the projected seven have been completed and the remaining three are still on the drawing boards of John and Marie. We guarantee that this is the absolute finest KULL artwork ever executed by this team! We will release this portfolio as soon as possible.

In answer to a multitude of inquiries concerning the status of MIRK-WOOD TIMES #7 (and the MIRK-WOOD TIMES in general) — Sadly enough — It is dead and buried — never to return. Everyone who ordered a copy of MWT #7 have (or will soon) receive a refund or credit.

Jeff Jones' DEATH portfolio will take longer to release than originally expected. We deeply regret this delay and will do our best to release it as soon as possible.

By the time you read these words, the Frazetta LORD OF THE RINGS portfolio has been mailed to all who have ordered it — and they should be receiving it shortly. After viewing the artwork for this portfolio, we strongly suggest that you do not miss out on Frank's WOMEN OF THE AGES portfolio — for it will be of the same calibre (if not better). One third of the entire print run has already been sold!

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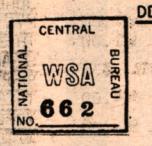

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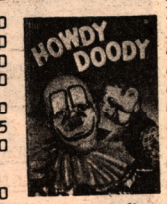
#30,32,33,45, VG-FINE @.....$1.50

DAFFY DUCK Color #536,615,#5nm @.75¢

Color Comics #130



#3

Color Comics #191

CHARLIE McCARTHY Color #171 G.$3.00
#1 FINE.....$3.00
#3,4,5, Fine @.....$1.50
#5vg,6vg,8 Fine @.....$1.00

FELIX THE CAT
#3 taped spine torn cover.....$1.00
#4,5,8,9,10,12,14,15,16,17,19,
all Fine-NM @.....$1.50
FELIX comics by * TOBY
#21,23,26,27,28,29,~~30~~ G-VG @ $1.25
#21 fair-G #30 good,peice out C @$1.

LITTLE LULU
#26,36 good.....$3.00
#49,60 good @.....$2.00
#63,66,71,72,77,85,96,good @ $1.25
#185,197,198,202 G-vg @. .....50¢

TUBBY #6 g(Chewed top cover $2.00
#~~#~~19,17,g 24,25, VG @.....$2.00
#9 good.....$3.00

MSC. DELL COLOR NUMBERS
#185 EASTER WITH MOTHER GOOSEvg $9.00
#~~XXX~~(Small peice out Back Cover)
#309 DOLLFACE & G~~B~~NG g.....$1.00
#335 FRANCIS VG.....75¢
#349 UNCLE WIGGILY~~Y~~ VG.....$2.50
359, vg-f"FROSTY SNOWMAN.....$1.50
#361,VG=F "SANTA CLAUS FUNNIES$5.00
#368,VG=F "BEANY & CECIL".....$1.00
389, G(Taped sp) ANDY HARDY . 75¢
391, VG-F "UNCLE WIGGILY.....$2.50
403, vg "Li'l BAD WOLF.....$1.50
406 vg.TWEETY & SYLVESTER.....75¢
428, VG "UNCLE WIGGILY.....$2.00
435, VG "FROSTY THE SNOWMAN" $1.50
459, g ' FRANCIS THE MULE.....75¢
465, G "Rootie Kazootie/////// 75¢
470, Fine" ELMER FUDD.....$1.00
485, g. "LITTLE PEOPLE".....$1.50
530, G "BEANY & CECIL".....$1.00
542, g "SUPER CIRCUS".....$1.00
552, G "X~~XXXXXXXX~~"B.BAILEY..$1.00
590, gH~~a~~nsel & Gretel.....$1.00
630, g. "Pricilla's Pop.....50¢
653, VG=F "SMOKEY THE BEAR" 75¢
689, G "ELMER FUDD.....75¢
704, G. Pricillas pop.....50¢
730, VG."SMOKEY STOVEY.....$1.00
793, G. "MORTY MEEKLE".....50¢
909, G."SMITTY & HERBY".....$1.00
918, VG."ROAD RUNNER".....75¢
977, G. "ELMER FUDD.....50¢
1048, G "HORSE SOLDIERS".....50¢
1222, G "ELMER FUDD.....50¢
#176 TILLIE THE TOILER G....$2.75
WINNIE WINKLE #7 Good,small peice off front cover.....$1.75

MSC. "DELL" COMICS CONTINUED

ANDY HARDY #5 G.....75¢
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Color #626,657 g #8 VG.@ $1.00
F-TROOP #5 good.....50¢
I LOVE LUCY #3 VG.....75¢
INDIAN CHEIF #5,7,8 g.....$1.25
#12,13 g.....@.....$1.00
KRAZY KAT #3,4, FINE @....$2.00
LASSIE #5,12,16,21,27 G=VG @$1.00
#5 repaired upper f.cover ...75¢
MISS PEACH #1 VG.....$1.50
MOD SQUAD #6 VG.....75¢
MOWGLI ,JUNGLE BOOK#582 FI.$1.75
MOUSE MOUSEKETEERS #642 VG $1.00
#10,14, Fine @.....75¢
NANCY & SLUGGO"Summer Camp#34
Large size annual G=VG....$1.25
ROOTIE KAZOOTIE #5 g.....75¢
RUFF & REDDY #4 g.....75¢
RUSTY RILEY Color# 418 VG. $2.00
SANTA CLAUS CONQUERS THE MARTIANS
MOVIE classic VG.....$1.50
SERGEANT PRESTON Color#344g $1.50
Color #373 good.....$1.25
#17 g.....75¢
TARZAN
#13, 1950 VG.....$5.00
#14,16,19, VG. @.....$5.00
#22 (g.writting on cover) $2.50
#34,35,g 42,vg,73 Fine@ $1.75
JUNGLE ANNUAL #1 VG.Taped spine
first page zeroxed..... .$5.00
TIP-TOP comics #221 g.....$1.00
TUROK Color #596(#1) VG....$7.00
TWETTY & SYLVESTER#6g #9Fi.@.75¢
ZORRO Color #425 Fair-G....$2.00
Color #617 ~~X~~ORRO VG=Fine $3.00

WESTERN'S

BUCK JONES #8 good.....$1.50
CISCO KID # 5 G=VG.....$1.50
#25 g,inch peice out at spine.50¢
CHAMPION #4 Peice off cover.75¢
DALE EVANS #479 color VG. $2.00
#6 VG +.....$1.50
GENE AUTRY #14,1948 VG.....$3.00
#12,13,15 g @.....$1.50
#20,22,31 VG. @.....$2.00
#34,38, VG @. $2.00
#35~~XX~~ 39, g.....$1.50
#42 part back cover off....$1.00
#43,44,45,47,48,49,50,52,53,
53,57,59, FINE=NM @.....$2.00
#54,58,59,Good @.....$1.50
#62,65,67, good #73,74,77,82,
#83,103 VG -FINE + @.....$1.25
JOHNNY MACK BROWN# 2 g.....$2.50
#9 VG.....$2.00

Little Iodine, Color #224

Roy Rogers #1

Boys' Ranch #1
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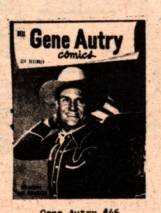

Gene Autry #46

Zane Grey's, Color #270
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Page #3

LONE RANGER
#6, 1948 1½ inch strip off half of the front cover,right side top ½. VG.. $3.00
#21,22,27, VG plus @.....$3.00
#37,42,51,62,64 G=VG @.....$1.50
LITTLE BEAVER #6 G-VG.....$1.50
RED RYDER #108,109,116, VG-Fine @ $2.00
#123,134 VG-Fine @.....$1.50
#127 VG,Small peice off lower corner $1.
REX ALLEN #3 good.....$1.75
ROY ROGERS
COLOR #144 FINE.....$6.50
Color #160 VG(2 inch tape spine $4.00
#4,6,7,8,10, good @.....$2.75
#11g,#18 VG,19g,24 corner chewed@ $1.50
#26,28,30, VG @..... $1.50
#32,31,33,35,36,37,38,39,~~40~~,FINE=NM@$2.00
#34,36,39,40, VG @.....$1.50
#41,42,43,44,45,46,47,48,Fine-NM.@ $1.75
#49,52,54,55, good @.....$1.25
#57,60,62,63,64,65,66,67,68,69,70,71,
72,73,74,75,76,77,78,79,80, VG=FINE @$1.50
#82,83,84,85,86,87,88,89,90,91,VG=F@$1.25
#81 fair peice off back cover.....$1.00
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#369,392,#6 VG @.....$2.00
ACE PEARSONS TEXAS RANGERS#7 VG=Fi.$1.00
TONTO #312 color VG.....$2.75
#5 g-VG $1.50
TRIGGER (Roy Rogers Horse) #2 NM. $1.75
#2 VG,15 VG-F @.....$1.25
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WESTERN ROUND-UP(Giant)#8 VG,plus $2.00
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#230 " AMBUSH" VG.....$2.50
#357 "COMBACK" VG=F $2.50
#532 "THE RUSTLERS" VG.....1.50
##301 "MYSTERIOUS RIDER" VG.....$2.50
#555 "RANGE WAR" VG.....$1.50
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##346" HIDE-OUT" VG.....$2.00
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#3,5,10, NEAR MINT=MINT @.....$6.00
BILLY THE KID #1(Toby) Frazetta g. $4.00
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Page # 4

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#26,28 VG @.....$2.00
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#50,51, G-VG.@.....$1.50
LASH LaRUE #7 G=VG $3.00
MONTE HALE #42g,51,56,vg #57,58,VG + @$2.00
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#38 Oswald the Rabbit VG.....$5.00
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#51 Felix the Cat FINE $5.00
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#53 Very good.....$5.00
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#66 NM " Popeye" $6.00
#69 "Donald Duck FINE.....$10.00
#74 " MICKEY MOUSE" VG=FINE.....$10.00
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all run very good to fine,many NM.unless otherwise noted...(Care to make an offer for THE COMPLETE LOT ?? Write quickly.
1944 issues not by Eisner
March,5, G/ April 30,g May 7 g.@.....$2.00
May 28vg,June 2,vg.@.....$2.50
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Aug.20,good $2.00 NOV.12,19, Fine @..$3.00
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JANUARY 7,14,21,28, FEB. 4,11,18,25,
MARCH 4,11,18,25, APRIL 1,15,22,29,
MAY6,13,20, JUNE 10,17,24,JULY 1,8,15,22,29
AUGUST19,26, Sept. 9,16, OCT.7,14,21,
NOVEMBER 4,11,18,25, DEC.2,9,16,All FINE
to NEAR MINT. @.....$3.50 ea
Aug.5,Sept.23,Nov.18,Top trimed down $2.50
DEC.23,30 BY EISNER good @.....$4.00

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24,31, APRIL 7,14,21,28, MAY 5,12,19,25,
JUNE 2,9,16,23,30,JULY 7,14,21,28, AUGUST
4,18,25, SEPT.1,8,15,22,29,OCT.6,13,20,27,
NOV.3, all Very good and FINE + @....$5.00
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1946
NOV.10,11,24, DEC.1,22, @..each.....$10.00
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ALL OTHERS except JULY 13,20,AUG.3rd @$10.00 each

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*Has a small chewed spot on edge of cover

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#46 good $8.00
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#51,56,64, G-VG @.....$7.00
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#45,46,no back cover,#60T.S.#87G.@ $2.00

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5 VG..... $9.00

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#55g,#62,63,65,66,VG.@..... $2.00
#61 Fine NO COVER(Origin issue).... $2.00
##67,68,69,71,72, G-VG @..... $1.50
#58 no cover,#74,75,g,#76,79,82 G-VG@ $1.

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#121,128 Coverless but Fine books@ $2.00

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JANN OF THE JUNGLE # 11 g.....$1.50

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JUNGLE JOE # 1 good..... $4.00

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#98 no cover ,book is very good shape$1.50

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MORE FUN #105 g..... $7.00

NATIONAL #60 g, #70 VG @..... $3.00
#67 good,small p.o.c..... $2.00
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* Williamson art in #16

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3--9(all M)... .25 4--7.. .20
WAR IS HELL #1... .30 2,4.. .20
WARLOCK #1NM..... .70
2--8 (all are NM-M)..... .35
WHERE CREATURES ROAM #1M.... .70
#1G... .35 3,5,8..... .25
3,5,7,8 (all are M)..... .35
WHERE MONSTERS DWELL #1..... .50
2,5,9--12,14,16--22,28..... .25
5,8,12,15,19,22(all are M) .35
WORLDS UNKNOWN #3,6,7(all NM) .25
X-MEN 13... .75 19G,20G... .45
21G,23G,24G,25G,27G..... .35
21,22,24,26,28,29,30..... .55
28M,29M... .70 31M,32M,39M .55
31--40.... .40 42--47,51.. .30
48G,52,55,68,69..... .20
70--85 (most are NM-M)..... .20
Specials #1,2M..... .45

MARVEL WESTERN COMICS
many are NM & Mint

GUNHAWKS #2,3,4..... .25
KID COLT,OUTLAW 15NM(1951)..2.75
123,154,160,162,168,169... .20
MIGHTY MARVEL WESTERN
8,10,14,16 (all Giants)... .25
19,20,22,23,26..... .20
OUTLAW KID 11,14,15,18..... .20
RAWHIDE KID 53,66..... .50
82... .25 86)origin)..... .35
87,90,100,103--107,109,110 .20
Special #1..... .40
RINGO KID 2,12,15,19,21,22.. .20
TEX DAWSON,GUNSLINGER #1... .35
TWO-GUN KID 46G..... .75
82,83,84,90... .25 105,109 .20
WESTERN GUNFIGHTERS
3M,4NM,6M(Giants)..... .30
9,13,14,16..... .20

D.C. COMICS

ACTION
244 VG..... 1.50
289 G (sm pc off corner).. .60
290,294NM..... .80
295,297,299 ..... .55
296G... .35 298M..... .75
316,318 ..... .40
342,343,345,348,349 ..... .30
354,356 - 358,363,365 .... .25
361VG,364VG,366VG,369VG... .20
360VG (80pg Giant G-45)... .45
368 - 372,374 - 400(many NM).25
401 - 413 (most NM-M)..... .25
414 - 435 ..... .20
Famous First Edition #1M.. 1.00
ADVENTURE 297,299 ..... .60
326.... .40 346 - 349... .30
356,361,362,365,367,369... .30
370 - 389 ..... .30
390,403 (80pg Giants)..... .45
392 -402,404 -415,417 -427 .25
416 (100pg DC-10)..... .75
ALL-STAR WESTERN 2,4,5,10.. .25
9VG (Frazetta art)..... .45
AQUAMAN 20VG,42,43,51,54,55 .30
S-26 (Super DC Giant)..... .40
ATOM #1... 5.00 #3..... 2.00
4,5..... 1.40 6,7,8,9.. 1.00
11VG,15VG... .45 12 - 19 .55
13M,15M,17M,20M..... .75
20VG,21VG,22 - 30..... .40
24M,25M..... /55
31,33,34,39,40,42,43..... .30
BATMAN 132G..... .80
140,143,148..... 1.10
151,165,166,167,169..... .70
157VG,168G..... .45
172VG,179VG..... .30
173,179,180..... .40
176,182,185(80pg Giants).. .50
184VG,186VG,194VG..... .25
186,188,190,191..... .30
193,198,213,223(Giants)... .50
182G-VG,206VG(80 pg Giants) .35
223VG,233G-VG(80 pg Giants) .35
196,197,199,201,202..... .30
204 -207,210 -212,214,215 .30
220,222,226,227,230,231... .25
235,236,240 -242..... .25
245,246,248,249,251,252... .20
Annuals#3... 2.90 #4,6,7 1.70
80 page Giant #5..... 1.35
DC-14,DC-20M (100 page)... .60
BLACKHAWK 121VG(corner off back cover)..... .95
140G-VG,142VG,144G..... .60
152G,166VG,177VG..... .50
154,164,165..... .80
168,176,186..... .55
191,192,196,213M,215M,216M .40
213,216,217,224,234,239... .30
218 -223,227(all are M)... .40
229 -233,235,236(all are M) .40
BOMBA 2VG,6VG,7G..... .25
2, 3, 6 ..... .30
BOY COMMANDOS #1M... .50 #1 .40
#1M (autograped by KIRBY) 1.00
2M..... .40 2..... .25
BRAVE & BOLD 31,32..... 1.60
33VG... 1.25 37,39,41... 1.00
38G.... .50 46,48VG,49.. .60
43 (Origin of Hawkman).... 2.50
61G,65,67,70VG,73..... .40
82,89,91,92VG,93 -96,97VG .25
99 -106 (most NM-M)..... .25
S-16 (Super DC Giant)..... .45
CAPT.STORM 2M,3M..... .55
5,8,9,10,12,13..... .40
10G,11G,14VG..... .25
CHALLENGERS OF THE UNKNOWN
4 (autograped by KIRBY) 9.50
10... 3.00 21,28,33,34.. .80
33,34,36 -40 (all are M).. 1.10
32G,42,43,46,47,51,53..... .40
42M,46M,47M,49M,50M..... .55
55,57,59,60..... .40
63VG,65 -70,72,75 -77..... .25
S-25 (Super DC Giant)..... .40
D.C. SPECIAL 3,4,6,9,11,13,14 .40
6VG,11VG,13VG..... .30
D.C. SUPER GIANT S-16..... .45
S-15,20,23... .30 24,25,26 .40
D.C. SUPER SPECTACULAR(100 PAGE)
DC-7,DC-10..... .70
DC-14,15,16,17,19..... .60
DC-20M,21M,22M..... .70
D.C. EIGHTY PAGE GIANT
#2 Jimmy Olsen..... 2.00
#3 Lois Lane..... 1.50
#5 Batman..... 1.35
#6 Superman..... 1.40
#9 Flash, #10 Superboy.... 1.10
#14 Lois Lane..... .60
#15 World's Finest..... .70
DARK MANSION #1..... .50
13,15..... .25
DEMON #1M... 1.20 #2M,3M,4M .60
6M,8M,9M,10M..... .50
8,9,10,11M,12M,14M,15M.... .40
13,14,15,16..... .30
DETECTIVE 290G-VG,292G-VG.. .50
291,296,299,300..... .75
316,322..... .40
332,335,338,339,340,343... .30
345,347,350 -356..... .30
359,361,363,364VG,366,368 .25
370VG,371,373,374,376 -383 .25
386 -400,405,411,413,414.. .25
416,419,420..... .25
401VG,404VG,423 -27..... .20
439M,440M (100 page)..... .50
Famous First Edition#27M.. 1.00
DOOM PATROL(most are NM-M)98 .50
101,103 -110,115,121..... .35
122,124..... .20
FAMOUS FIRST EDITIONS(all are M)
C-26 Action #1..... 1.00
C-28 Detective #27..... 1.00
C-30 Sensation #1..... 1.00
FLASH 109G..... 2.75
109(Autographed INFANTINO) 5.50
111,116..... 1.75
118VG(sm pcs off back cov) 1.25
121,124,125,127VG,128 -130 1.10
131 -133,136,138,140..... .70
136G,137VG,148,149..... .50
153,155 -158,161 -167..... .40
154VG,158VG,164VG,168VG... .30
160VG,169VG,187VG(Giants) .30
169,187(80pg Giants)..... .45

FLASH (CONTINUED)
170,172 -175,180..... .30
181 -186,190,193,195..... .25
197 -201,206,207..... .25
208 -213,216(25¢issues)... .35
218 (Green Lantern/Arrow) /35
Annual #1... 1.50 #1G.... 1.00
80 page Giant #9..... 1.10
DC-22M (100 page)..... .70
FOREVER PEOPLE 2NM-M..... 2.00
2M.... 1.75 3VG..... 1.25
3,4... 1.50 6,10..... .75
9M,10M..... 1.00
GHOSTS(most are NM-M) #1M... .50
2M.... .35 3 -8,11 -14... .25
17,18,20,21,24,28..... .25
GREEN LANTERN 8VG..... 2.00
11,16... 1.20 19VG..... 1.00
26VG(tsp)... .40 39..... .40
67,69,71.... .30 69G-VG.. .25
GREEN LANTERN/GREEN ARROW
81,83,84,87..... 1.25
HAWKMAN #1(cover marked with red felt pen)..... 1.50
2NM... 2.00 3,4NM,5..... 1.50
4M,5M... 1.85 4VG,5VG.... 1.10
6M,9M... 1.00 7,8,9..... .70
11,13,14,15,22,24,25VG,26 .40
11,13 -16,18 -20,22(all M) .55
HOUSE OF MYSTERY
36G-VG(tape inside spine).. .75
66VG(tape inside spine).... .75
86 (1959),104 (1960)VG..... .75
108,112VG..... .75
116NM... .75 111G,113G.... .35
122VG,134VG,135VG,136VG.... .35
124... .40 132G..... .25
141VG,142,159 -166,168 -174 .25
176VG,182,183,186,190,192.. .25
193,197 -200,209 -211,215.. .25
217 -224(most are mint)..... .25
HOUSE OF SECRETS
81VG,49VG,53VG,55VG..... .60
41,46,49,50,60..... .75
68,69..... .40
81,83,84,86 -89..... .25
92(1st Swamp Thing)..... 1.50
95 -112,115,117(most are M) .25
JIMMY OLSEN
80VG(sm pc off back corner) .60
57NM,58NM,60,62,63(all tsp) .45
60VG,64G,65VG,70VG,76VG... .45
62,63,64,66,68,74,79..... .55
64,65NM,77(all tsp)..... .45
83,84,87,89..... .50
93,96,98,105,107,109..... .40
95,104,131(80Pg Giants)... .55
95VG,113VG,122VG(Giants).. .45
114 -120,123,124..... .35
128,129,130,132..... .35
134,136,138M,139(all Kirby) .75
140(Giant)... .45 140VG... .35
141,142,143,144,147(Kirby) .50
149,+159 (many are M)..... .25
164M (100 page)..... .50
80 Page Giant #2..... 2.00
JUSTICE LEAGUE #4..... 4.00
6... 2.50 7VG..... 2.00
10... 2.25 22G-VG..... .40
40G-VG... .30 44VG,48VG.. .35
44,46,47,49,54..... .40
48(80pg Giant),50M..... .55
52G,56G..... .25
61,62,71,83,84,86 -90..... .30
76,85,93(80pg Giants)..... .45
94,98,104M,105M..... .25
110M,112,113(all 100 page) .50
DC-17 (100 page)..... .60
KAMANDI #1M... 1.20 2M,4M,5M .75
#5 (autographed by KIRBY)..1.25
8M,10M,12M..... .55
12,14,16,17M,18..... .40
KORAK (also see Gold Key comics)
52M,53M,54M,55M..... .35
53,56..... .25
LEGION OF SUPERHEROES #1... .45
2,3,4 (most are M)..... .20
LOIS LANE 16G-VG.. 2.50 27G 1.00
33G,36G,38G,41G..... .50
35VG,38,44,45,48,49..... .60
45VG,47VG,55--63,69,70.... .50
68(Giant)....65 68VG(Giant) .50
71VG,78VG,84VG..... .20
72,75,79--82,85,87,88..... .25
77(Giant)..... .40
90,92,93,94,96--100..... .20
95,104,113(Giants)..... .30
101,102VG,103VG,105,106... .20
108--112,114--133(many M) .20
Annual #1..... 2.00
80 Page Giant #3..... 1.50
80 Page Giant #14..... .60
METAL MEN 5G-VG... .65 9... .70
13VG,14,21,22,-26,27(origin).55
30VG,31,33,36VG,40,43M..... .25
MISTER MIRACLE #1M.....2.00.. 3.00
#1NM(autograped by KIRBY) 3.50
#1NM... 2.75 #2..... 1.50
#2NM... 1.75 #3M..... 1.60
11--16 (all are M)..... .60
12VG,13,15..... .45
MY GREATEST ADVENTURE
46G-VG,53G-VG,56G-VG..... .60
54,56,57,58NM,59,60VG..... .75
62,65,64VG,69VG,71VG..... .60
72,74,76,77..... .60
MYSTERY IN SPACE
54VG-F(2nd app.Adam Str.) 3.00
77VG-F... 1.25 78NM..... 1.75
81,82,84,85,86..... .75
82VG,86VG... .60 86G.... .50
88,89,90(all have Hawkman) .85
91NM,94,98NM..... .45
94VG,101VG,110VG..... .30
NEW GODS #1NM... 3.00 #2G.. 1.00
2VG,3... 1.20 3M..... 1.60
5G-VG.... .60 9NM..... .85
PHANTOM STRANGER #7..... .30
25M,29..... .25
PLOP #1M.... .50 5M..... .25
PREZ #1M.... .40 #1..... .30
2M,3M,4M..... .25
RIMA #1M..... .40
RIP HUNTER 5,8VG,10..... .45
11,12,28,29..... .30
14,15,18,19,22--29(all M) .40
SANDMAN #1M..... .40
SEA DEVILS #8..... .75
11,16VG,18,19VG,21,23VG... .30
25,27,34..... .30
SECRET ORIGINS #1M..... .60
2M,3M,4M,5M... .40 4VG,7.. .25

SECRET SIX 2,3..... .30
SHADOW #1M... .60 4M..... .30
SHAZAM #1M... .90 2M..... .55
6M.... .35 8NM(100 page) .60
Ltd.Collector's Ed.C-21 M..1.00
SHOWCASE 20(Rip Hunter)... 6.00
26(Rip Hunter)..... 4.00
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34(1st Atom).. 4.00 35.. 3.00
37,38,40(Metal Men)..... 2.00
38VG,39VG(Metal Men)..... 1.50
41,47,48,49,52..... .80
44G-VG,48G..... .50
55.... .75 59..... .60
62,63,65,66,67,70,71..... .40
62VG,63VG,68G,80G,82VG.... .30
62M,65M,66M,67M,68M,69M... .50
74,78M..... .50
85,87--93(many are M)..... .30
SINISTER HOUSE 4,5,10,16,18 .20
8M,12M,14M,18M..... .25
SPECTRE #1NM... 1.25 #1...1.00
#1VG.... .85 #6..... .35
STRANGE ADVENTURES 103.... 1.10
134.... .70 146G..... .25
149,150VG..... .40
170VG,173,178,190VG,191... .25
208 fair (Deadman)..... .40
201,220,222,224,225,231... .25
234,237,239M,241M,243..... .25
STRANGE SPORTS #1,5M..... .25
SUPERBOY 74fair,78G..... .75
81G,83G,84G,89G,93G..... .60
90VG,92VG,94VG,96VG..... .85
94,97,98..... .95
97VG,98VG,99VG..... .85
101,102,103,107,109,112... .55
102VG,106VG,117VG,118VG... .45
113--120..... .55 120VG .45
121VG,122VG,125VG..... .25
122,123,125,127,128,130... .30
126G,127VG,131G,133VG..... .20
132,134,135,136,139..... .30
138,147,156,165,174(Giants) .45
145,151--155,157--164..... .25
141VG,143VG,144VG,146G,149G .20
166,167,171--184,187..... .25
188--193,196,204..... .20
80pg Giant #10... 1.10 #16VG.90
DC-15,DC-21M(100 page)..... .70
SUPERGIRL #1M... .60 #1.... .45
2M,3M,4M,5M,7M..... .35
SUPERMAN (many are NM-M)
117 (1957)..... 2.75
128 (1959),130,131,132.... 1.90
133,136,138,141,143,144... 1.90
133VG,139VG,140VG,145VG... 1.50
146,147,148,149.....1.75
146G-VG,147VG..... 1.35
157,158,162,164--172..... .85
162G,164G,167G,174G..... .50
168VG,170VG,172VG..... .65
174,176,180..... .75
183,187(80 page Giants)... .55
186,189,190,191,192..... .40
188VG,190VG,191VG..... .30
194G-VG,195VG..... .25
195,196,199,200..... .40
201,210,214--216,218--220 .25
201VG,203VG,209VG,211G.... .20
213VG,214VG,220VG,221VG... .20
224--226,229--231,233--238 .25
240--244,246--251,253..... .25
245 (DC-7 100 page)..... .70
254--265,268,274,228VG.... .20
Annual #4NM (1961)..... 2.40
Annual #5NM,6NM,8NM..... 2.00
Annual #6,7VG..... 1.40
80 Page Giant #6..... 1.40
SWAMP THING 3,4M,5NM..... .75
6NM,10M..... .35
SWORD OF SORCERY #1M..... .70
#2M.... .40 2,5..... .30
TARZAN (also see Dell & Gold Key)
207M (1st D.C. issue)..... 1.40
208M,209M,210M..... .75
208VG,210VG... .50 228,229 .25
208,209,210,214M,221M..... .60
DC-19 (100 page)..... .60
Ltd.Collector's Ed.C-22 M 1.00
TEEN TITANS (many are NM-M)
4,5,6,10..... .60
5G,6VG,10VG,11,12..... .40
21,22,24--43..... .30
TOMAHAWK
42 (1956)sm.corner off cov. .90
64 (1959)... .75 85..... .45
91VG,101,106,109,112,114... .30
115,118--120,122--126,129.. .30
130,134,136,138..... .25
131M (Frazetta art)..... .60
138NM (Frazetta art)..... .50
UNEXPECTED,tales of
71,76,98..... .30
84VG,105,106,107,110,111... .25
112G,113G,114VG,138VG..... .20
115,122,123,129,130,133,134 .25
136--139,142,149--152,155.. .25
UNKNOWN, From Beyond the
2--23 (many are NM-M)..... .25
WANTED #1... .60 #1VG..... .45
4M,5M,6M,7M.. .40 5--9... .30
WEIRD MYSTERY #1NM (Kirby).. .60
2 (Kirby),5,7,8,9(most M).. .35
WEIRD WAR #1M... .60 #1NM .50
2NM,3NM,4NM,7M,8M,9M,10M... .40
2M,4M... .50 3,5..... .30
6NM,7NM,8NM,9NM,11M,12M,13M .30
14M,15M,16M,17M,18M..... .30
13NM,14NM,15NM,17NM,22,24NM .25
WEIRD WORLDS 4,5,8 (most M) .35
WITCHING HOUR "2M,6..... .35
15--24,26--36,40,43(most M) .25
WONDER WOMAN 65VG (1954)... 3.50
180,181,187,188,189,192... .40
197,198,200,205(all NM-M) .40
WORLD'S FINEST 71G-VG (1954)2.25
101G,114G,126VG,141VG..... .45
122,128,129,142--150..... .55
151--155,158--160,162..... .40
151VG,153VG,154VG,156VG... .30
161,170,179,188,197(Giants) .55
164,165,167,168,171--173.. .40
175--178,180,183,185--187 .30
159G,169G,181VG,195VG..... .25
189,191,192,194,198--204.. .30
196VG,199VG,201VG,208VG... .25
205(Frazetta),206(Giant).. .45
207--212 (many are NM-M).. .30
213--220 (most are NM-M).. .25
224 (100 page)..... .50
80 Page Giant #15..... .70

CLASSIC 1ST ED.

CLASSICS ILLUSTRATED-1st PRINTING (most are VF-NM)

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88.Men of Iron VG..... 1.00
90.Green Mansions..... 2.00
94.David Balfour..... 2.00
109.Pitcairn's Island..... 2.75
116.Bottle Imp..... 2.75
117.Captains Courageous..... 2.75
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140.On Jungle Trails..... 1.25
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RED COLT,OUTLAW 16NM..... 2.75
MARVEL TALES 114,118..... 1.75
MENACE 9NM..... 2.00
MEN'S ADVENTURES 22..... 1.75
MYSTERY TALES 7,10...2.00 43 1.00
STRANGE TALES 26VG-F..... 3.00
STR.TALES OF UNUSUAL 5NM.... 1.20
SUSPENSE 13..... 1.00
TALES OF JUSTICE 65..... 1.25
TALES OF SUSPENSE #3..... 9.00
TALES TO ASTONISH #5..... 6.00
UNCANNY TALES 18,21.. 2.00 55 1.00
WANTED(Toytown) 24NM-M..... 1.00

D.C.WAR

ALL-AMERICAN MEN OF WAR
7,10,11,12(1953)all VF-M.. 2.00
61,66 (both fair-G)..... .35
72VG,73VG,74G-VG,84..... .35
98VG,104--110,115--117.... .25
FOUR STAR BATTLE #1M..... .35
4M,5M..... .20
G.I.WAR #1M... .35 2M.... .20
G.I.COMBAT
76,93,94,98,100(all G-VG).. .25
102,107,108,113(all G-VG).. .20
117,125,132--140(many NM-M) .25
141--158,161,163(most M).... .20
OUR ARMY AT WAR (SGT. ROCK)
all are 25¢ each & many are Mint
120,121,123,124,130,133,134,139
145,158,165,167,169,171,174,185
193,196,205,206,208--215,217,
218--228,231--241,243--258
164,177,216,229(Giants).... .40
OUR FIGHTING FORCES
all are 20¢ each & many are NM-M
72,76,84,90,97,101,114--120,122
125,127,128,132--134,136,139,
140,141,142,149
STAR SPANGLED WAR
14VG(1953),17VG(tsp)..... 1.50
20NM... 3.00 68NM(1958) 1.00
102,103,114,116,120..... .50
102VG,107G,112G,115VG..... .35
125,129,135,136,137..... .35
140--149,152--155,158--163 .25
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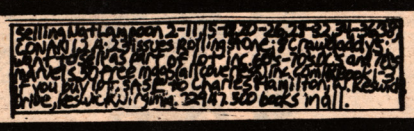

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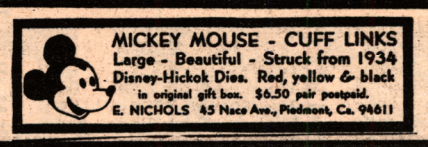

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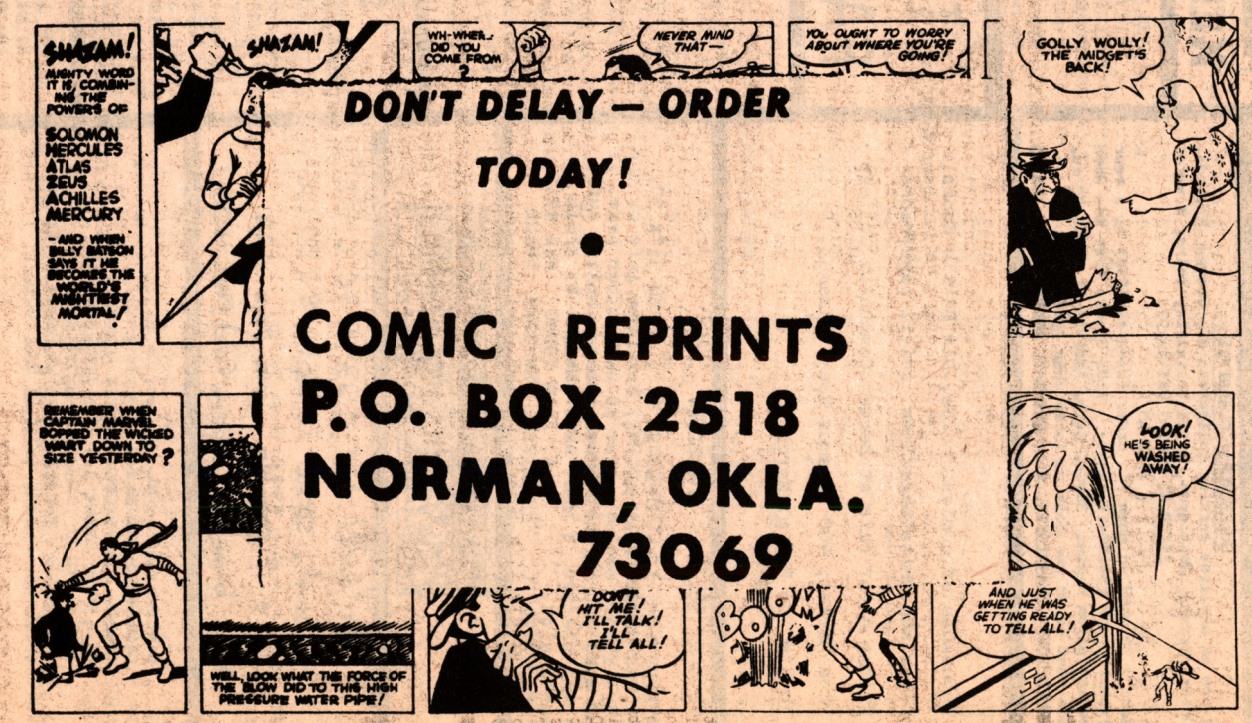

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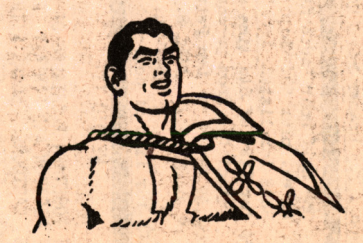

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LEGENDARY VALUES

NATIONAL CENTRAL BUREAU WSA NO. 479

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Announcing another Gala Sale Event, a terrific effort to sell as much material as possible in the shortest time possible. Ground rules are as follows: al items are priced per one, please send check or money order with your order. Do Not send cash thru the mails. All orders of any size must enclose 25¢ extra to help defray the cost of postage and insurance. Any order received without this 25¢ service charge will be returned to sender, minus 10¢ for return postage. No exceptions. Please remember to write your name and complete address inside your letter. I am still holding packages for Roy Emmans and Gene Krey, who did not. If anyone knows the current address of either of these two, please let me know.

Everything is divided into sections, andthere should be something for everybody.

A short note of explanation concerning Disney toys, gadgets etc etc. Because I consider the recently published book, DISNEYANA by Cecil Munsey, to be such an invaluable reference tool to the serious Disney collector, I will be using this as a check point with all Disney collectables except comics and big little books. Notations will follow the description of the item, and will list the page on which an illustration of that item can be found, and the location of the picture or in the main picture in which the specific item is shown. Thus Mickey Mouse baloon buster, for example, would be DY 232 LL, meaning it was shown on page 232, in the lower left hand picture on that page. Sometimes multiple pages will be mentioned to give a clearer idea. If the item is not pictured at all in this book then the notation will be DY NL for not listed.

toys, games, gadgets and other non-classifiables

Charlie McCarthy picture puzzels, two puzzels to the box, dated 1938, Whitman #3932, puzzels are photos taken from the radio show, puzzels and box in ex cond 8.00

Disney mini-card game, 1946 Russell Mfg, Three Pigs game, ex, DY 234 LR 1.50

Buck Rogers ray gun, this is the large atomic blaster, not the small hand cocked version, 10" overall, gold paint flaking off on one side, in perfect working order 50.00

Ferdinand the Bull, Siberling Latex figure, 9" overall, 3-3/4" tall. Tip of tail is broken off, otherwise in fine shape, colors still bright and clear DY NL 10.00

Pluto tin toy windup, Lin-Mar toys, 5" tall, tail spins, plastic ears missing otherwise in VG DY NL 10.00

The Game of Alley Oop, liscenced by Stephen Slesinger Inc., made by Royal Toy of Worcester Mass, dated 1937, in round can 4½" tall, 3" in diameter, with illos of Alley and his friends on label, complete including a set of original instructions VG 10.00

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Donald Duck boy's hairbrush, 5" long, 1-5/8" wide, with a wide metal strip running the length of Brush with an illo of Donald tipping his hat and using a simdlar brush to brush his hair, in like new ex cond. DY 90 LL 15.00

Popeye the Juggler baggerette game, a metal box 3½x5" with glass top showing a picture of Popeye juggling six metal marbels and his pipe, while Oliverand Wimpy look on. Dated 1929 on back but looks to be late thirties. The info on the back says Popeye can place all the marbels and the pipe in their correct slots in five minutes. Yeah, you bet. Whoàe set in ex 8.00

Eddie Cantor's Tell It to the Judge Game, Parker Brothers, 1936, all the internal parts complete including the Cantor money, game pieces, judge cards, summons, traffic cards, instructions, hat no playing board. Outside of box slightly worn, has knife cut in top 10.00

Daisy Mae key chain slide puzzel, 1½x3¼" with 20 plastic pieces you slide around to form a complete picture of Daisy Mae, in VG 6.00

Disney lead cast figures from the Mickey Mouse lead moulding set, figures include Mickey, Minnie and Pluto ea 1.00

Captain Midnight Ovaltine Shake Up Mug red with blue cap, in near mint condition Decal has one tiny nick, otherwise ex, complete with original literature inside, including nutritional message to mothers, and a folMout in comic form showing the Cap making up Ovaltine with one of the mugs, nice item 25.00

Popeye Xmas light cover set, boxed by General Electric, 16 covers made of plastic (or "textolite" as the box calls it) to be screwed over each Christmas tree light bulb. Each cover is decorated with a decal showing Popeye and his friends, many different scenes. Set complete in original box, one small tear in box, otherwise everything excellent 30.00

Movie star buttons from Quaker Puffed Wheat and Rice, late forties, Guy Madison Joan Crawford, Monte Hale, Ray Milland, all VG, each 2.00

Who's Afraid of the Big Bad Wolf, Daivd McKay Co., 1933, cardboard covers, black and white inside illos of the Disney cartoon, spine worn, otherwise in good solid shape, DY 174, 176, 177, 179 10.00

Snow White and 7 Dwarfs sprinkler can, 6⅛" from bottom of can to top of curved handle, can approx 4" in diameter, by Ohio Art, dated 1938, two scenes, one shows SW with a deer and birds, other side shows the dwarfs washing up at a long wooden trough, Can has some rust spots by overall good DY 97 L& mid R 12.00

Mickey Mouse sprinkler can by Ohio Art, 6" tall including handle, 5" in diameter, spout, handle and top is yellow, scene shows Mickey with a base horn serinading Minnie by moonlight while Pluto looks on, some slight rust around base of spout, inside, overall VG, DY 97 L, upR 20.00

Ferdinand the Bull composition doll, approx 11" long, 7" tall, by Ideal toy, paint is flaked off in couple of places, overall this is in really nice shape, except for the above minor paints would rate ex. DY NL 30.00

Mickey Mouse movie projectorm 1935 model E-18 by Keystone Mfg, complete with extra teel, in original carton. The illos have been peeled almost off the packing cartoon, the projector itself is in excellent shape, looks hardly used at all. For your information this is the same model projector which was sold at auction two years ago for $250 with one roll of film thrown in and not in as good a condition as this one. Our price, DY 202, $00.00

Mickey Mouse Movie Jecktor, 1935, 10" long 6" wide at back, 3¼" wide at front, rewind crank and light bulb holder cover gone (presents no operational problems), otherwise in good shape DY 204 R 60.00

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Pluto the Pup hard rubber toy from Sun Rubber, yellow color, 7" long, 4" tall, tail broken off, figure a bit worn otherwise in nice shape. DY NL 16.00

Snow White china planter, 6½" tall, 7" long, yellow skirt and yellow planter base, all colors sharp and clear, no nicks, chips or cracks, ex DY 78 UR 8.00

3 Little Pigs bisque toothbrush holder, colors slightly worn in couple of spots otherwise excellent with no chips, nicks or cracks, DY 72 LR 30.00

3 Pigs bisque toothbrush holder, same as above, except has been broken and glued together sometime in the past 20.00

Mickey Mouse post office coin bank, British, round metal can in general shape of British post office box, never used, in VG+ DY NL 20.00

Donald Duck rubber car, Sun rubber, 6½" long red and yellow in color, Donald's head turns, Pluto is sleeping across the back, in VG shape DY 219 B 15.00

Mickey Mouse airplane, Sun Rubber, hard rubber air mail plane piloted by Mickey orange in color, paint on wings is cracking, otherwise in fine shape, with complete propeller DY 219 B 20.00

Mickey Mouse airplane, same as above, blue in color, paint excellent, but blades to prop have all been broken off amd lost 12.00

Disney film strip set, six film strips all in original master carton, by Johnson of Herdon, England, series #50, film packs and box all in fine shape, films #33 thru 38, celophane films DY NL 20.00

Popeye metal paint box, American crayon company, 1949, 4½x6-3/4", some paint blocks inside missing, otherwise in VG 4.00

Popeye stuffed doll, about 16" tall, complete with hat and pipe, all complete and in VG condition. nice item 75.00

Donald Duck wind up toy, Marx, had Donald playing a metal drumb, 5" tall, works well sometimes, sometimes doesn't work at all. Obviously needs some motor adjustment, VG DY NL 20.00

NYWorld's Fair 1939 powder box, with original puff, irredicent purple metal, World's fair seal in center, inscribed to Helen1939 in fine-ex shape 5.00

Mickey Mouse Bosco glass, 3½" tall, clear glass with black enamel decal of Mickey, in perfect cond, compact, nice item DY NL 8.00

Figero the Cat Disney windup toy, Marx, 5" long, 2½" tall, beginning to rust slightly on patch of body, otherwise in good shape DY NL 10.00

Charlie McCarthy Flying Hats game in round can, 5" tall, Whitman #2902, instructions and couple of pieces missing otherwise good 5.00

Buck Rogers metal rocket ship, battlecrusier TSDM 3030, blue and white metal 5" long, made to roll along a string, paint chipped in couple spots otherwise in great shape 28.00

Disney toy tear set, 1938 Ohio Art, salmon colored metal set with illos of enraged Donald Duck, Henerita Hen and one of the mouse nephews on a picnic, one tea pot, two cups, two saucers, one cake plate, all in original box, all in fine condition DY 97 R for the different pieces, this exact size set is not pictured 25.00

5 additional tea cups matching above pattern in VG DY 97 R 10.00

Disney music sheet, Whistle While You Work, from Snow White, 1937 by Irvin Berlin Inc, DY 264 1.50

Dick Tracy and the Woo Woo Sisters, a paperback novel by Chester Gould, Dell 1947, 192 inside pgs, an orinal story of what was apparently intended to be a regular series, but didn't catch on, ex 8.00

They Got Me Covered, by Bob Hope, 1941 1st edition paper covered autobiography, apparently a radio giveaway by Peopsodent, tons of photos and drawings, VG, 96 inside pgs 5.00

The Realness of Witchcraft in America, a 32 pgs phamplet privately printed in 1942 by the author, A. Monroe Aurand Jr., vaguely interesting nut book, some illos, VG-ex 3.00

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Mickey Mouse paint book, Whitman #1150 1946, mostly painted in, 8½x11" in good cond 4.00

Ferdinand the Bull linen like cloth book, Whitman #903, 1938, story and half page full color illos taken from the movie 8x12", good DY NL 10.00

Snow White and the Seven Dwarfs, hardcover by Grosset & Dunlap, 1938, 26 inside pgs, 7½x9, good cond, DY NL 10.00

Funny Stories About Donald and Mickey, Whitman #714, 1945, 128 pages, B&W illos, short stories for grammar school ages, soft covers, 8½x11, DY NL 6.00

Walt Disney's Pinocchio, Cocomalt giveaway printed by Whitman, 1939, 48 inside pgs 8½x11¾", cardboard covers, ½ of one page missing, one illo colored in otherwise good DY 181 IR 8.00

The Strange Stories of Gargantua and Toto, a 1941 circus souvenier book by Barnum and Bailey. Just in case you don't remember, these were two world famous gorillas, the only mated pair then in existence, and two of only 11 captive gorillas in the world. This is a real weirdie, telling how the apes were raised by humans as child substituted, how they keep two kittens as pets etc etc/ Lots of photos, you pick out the real stuff from all the lies, lots of hoopla and hookum, VG 8.00

I Never Left Home, by Bob Hope, Simon & Schuster, 1944, paper covers, 8½x11", a humorous account of Hopes travels around the world to entertain tropps in the war zones, 102 pgs, in VG 5.00

Bringing Up Father, Cuples & Leon, 4th series 48 inside pgs, reprints of McManus daily strips, 1921, VG 9.00

American Heritage Apr 1968, the Disney issue with the Mickey Mouse cover, lots of photos, well done article, VG 4.00

Snow White and the Seven Dwarfs Paint Book, Whitman #621, 1938, 10½x7½", the Snow Whitestory told in color pages, some pgs colored in, otherwise VG DY 152 9.00

Blondie paint Book, Whitman #665, 8½x11, thick book, eight or ten pgs with crayon marks, otherwise G-VG 5.00

Walt Disney Heat books, hardbacks put out by Heath Publishing from 1939 thru mid forties. Each book carries stories for very early readers (they were used as 2nd grade readers when I was going thru school), with lots of full color illos, DY 183 T

Mickey Sees the USA,Good 5.00

Donald Duck and His Friends G 5.00

Walt Disney magazine sheets from Good Housekeeping from '30s, each page has a poem-story and full color illos done by the Disney studios. All come complete and ready for framing, titles include: Who Killed Cock Robin, Music Land, The Flying Mouse, Three Little Wolves, Cock of the Walk, The Country Cousin, The Robber Kitten, each 2.00

Popeye metal dime bank, 8 sided bank 3½x2½", dated 1929 but probably mid thirties, with illo of Popeye making a bank deposit, and illos of his friends around the sides. Bank locks at 1st dime, unlocks at $5, all in VG 15.00

Snow White pencil sharpener, red plastic roughly shaped around the decal of Snow White sitting and playing a mandoline, 1-3/4" long, 1-1/8" wide at widest point. Item is in absolutely perfect conditon DY 286 UL 8.00

Mickey Mouse playing cards, a box of standard mineature playing cards, 1-5/8"x2½" with illo on back of each card showing Mickey juggling a deck of cards in a long arc above his head. Cards are complete in original box, box shows slight wear, cards themselves appear never to have been used, about 1938 or a little earlier DY 179 R mid 20.00

Mickey Mouse spoons, by Bradford Silverplate, have two. each 4.00

Mickey Mouse watch, ole #1, with metal band, has been cleaned and checked and works fine, in VG-ex shape, DY 159 T, 117 B, 119, 122 etc 150.00

NYWorld's Fair Planter's Mr. Peanut metal snack set, with one large bowl, 4 individual bowls, each stamped with

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Jack Armstrong pedometer, silver, 2-5/8" in diameter. Not in working order otherwise VG 15.00

Pluto paddlepoard wooded pull toy, large figure of Pluto made of cuts and joints of wood with string connecting the pieces onto a wooden paddle. The idea is to pull and manipulate the two rings connecting all the string and make Pluto move and do tricks. little soiled otherwise in VG DY 223 LL 15.00

V for Victory Bagerette game, metal box 3½x5" with glass top, fairly difficult puzzel. You have to roll 5 metal balls and 3 wooden rods into slots to form a V and spell out V in morse code. Exciting memories for all you WWII freaks, in ex cond. 5.00

Pluto wooden figure, 3½" long, about 2" tall with wooden body, wooden hear, wooden feet, felt ears and rubber covered wire legs. Tip of tail broken off otherwise in excellent shape, about 1934 DY 59 C 15.00

Mickey Mouse pencil box, Dixon Mfg, #2716, a beautiful item, red, with illos from two Mickey cartoons on each side (Barnyard Symphony, and MM Guilliver's Travels), inside is decorated with hundreds of tiny illos of Mickey and all his friends, complete with a Mint MM ruler which is also profusely illustrated. Outside color slightly faded with age, otherwise in almost perfect condition DY 28¼ RC 50.00

Little Orphan Annie pastry set, Transogram #3993, 7x9½x1½", no date but from the illos looks to be mid thirties. A complete pastry set including roller, kneeders, measuring spoons, instructions and a bread board printed with a picture of LOA. Contents perfect, outer box a little worn at corners otherwise fine 15.00

Mickey Mouse movie-jecktor films, in original boxes, titles are as follows: Winning the Derby, Dude Ranch, Pioneering, The Haunted House, Mickey's Pal Pluto and Silly Symphony The Doll Dance. Even if you don't have a movie jecktor these look great unrolled and pressed under glass picture frame DY 203 L, each 6.00

Mickey Mouse pin, wood with plastic overlay 1½" tall, 1½" wide, cute pose showing Mickey blowing a trumpet, in ex cond. DY 136 R 10.00

Dopey the Dwarf pin, wood with plastic overlay by Brier Mfg same as above, dated 1938, Dopey is holding a candle, couple very tiny chips, hardly noticable, otherwise ex DY 136 RC 7.50

Blondie metal paint box, 1952, American crayon Co, 14 color blocks which have all been used, outside VG 2.00

Happy the Dwarf planter, green color, 5" tall showing Happy carrying a sack over his shoulder with the sack being the planter part. Has two small nicks on bottom rim, not noticable, otherwise in ex, no mfg name but looks like the work of Leeds China Co. DY NL 7.00

Bisque figure of Ferdinand the Bull, 3" tall, figure shows Ferdinand sitting on his Haunches sniffing a flower and wearing a freaked out expression. Figure is in perfect shape, no chips or nicks, no color fading DY NL 20.00

Mickie and Minnie bisque figures, 3½" tall, Mickey is playing some sort of musical horn, while Minnie, wearing hat, is playing an accordian, made in Japan, Mickey is #C73, Minnie C71, Mickey has couple of tiny nicks out of ears, not noticable, Minnie's color fading slightly, DY 160 L, each 10.00

China plate, 3 Little Pigs scene, Patriot China Co., approx 7-1/8" in diameter, scene shows pigs dancing while Little Red Riding Hood plays the piano and Grannie is knitting in her rocker. Few scratches from use across bottom of plate otherwise fine DY NL 20.00

China plate, divided into three sections, showing each of the 3 pigs in each section, plate is 8" in diameter, figure in largest section has one small scratch otherwise figures and plate in ex cond DY NL 25.00

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China Plate, divided into 3 sections, scene shows Mickey, Minnie, Donald (long beak) and Pluto in largest section, in smaller sections Pluto in one is playing tug of war against Mickie, Minnie and Donald in the other, few scratches by in overall VG-ex DY NL 30.00

Child's china plate, 7-3/4" in diameter 1½" deep, bowl or plate is divided into 3 sections, exact same scene as above, perfect cond save for hairline cracks due to age (minor) in bottom of largest section DYNL 35.00

Little Orphan Annie stove, tan and red metal, two burners, 8" long, 7½" tall sheet steel, in VG cond. 7.00

Little Orphan Annie 1937 decoder badge in NM cond 25.00

Pep pins, Smitty, Skeezix, Harold Teen, Judy, Corky, Inspector, all VG, ea 2.00

Pep pins, military, 29th Bombardment, Marine Torpedo Bm 223, Marine Fighter sqd VMF, 306th bmd sqd, Marine bmd sqd 433, each 1.00

Special Jr. counterspy Agent badge, in VG cond 15.00

Straight Arrow Injun-Uity manual cards from those delicious boxes of Shredded Wheat. 31 cards from book #3 (it takes 36 cards to make a complete book) each in ex cond, each card 60¢ or whole set for 15.00

Popeye and Wimpy rubber figures, made by Schavoir Rubber Co., series #926, each figure stands 7" tall, each dated 1936 on back. Popeye is wearing blue suit with gold belt and buttons, white hat. Pipe broken off but still there (repairable). Wimpy stands in his usual costume with derby hat, both figures are in excellent cond, ea 15.00

Disney bisque dwarf figures, 2 Bashfuls, 2 Grumpys, 1 Sleepy, 1 Snow White, 1 Dopey with almost all paint gone, dwarfs each approx 3" tall, Snow White 4½" tall with yellow and orange dress all in VG cond, DY 98 L, SW is $15, each dwarf 10.00

Disney 3 Little Pigs bisque figures, have two, made in Japan for Geo. Borgfeldt in 1934, each figure stands 4½" tall, one has pig in sailor's hat playing fiddle, other is playing drumb, color has worn almost off both, otherwise in perfect cond, no nicks chips or cracks DY 72IR @ 15.00

Mickey Mouse film strip viewer, red plastic from 1946 made by Craftsman's Guild complete with original box and film strip #1 (Brave Little Tailor), all in excellent shape DY 205 LT 12.00

Disney film strips for above viewer: Tortoise and the Hare, Grasshopper and the Ants, Pluto the Pointer, The Pied Piper, all strips in orig boxes, all in ex, DYcR05 LB 2.50

Charlie McCarthy paper doll set, punched out figures from the Whitman doll book showing Charlie in full life color, 15½" tall with a wide variety of costumes. Set was apparently punched out and never used, ex 7.00

Charlie McCarthy metal molded pin, a full color bust of Charlie, roughly 1½x1", colors sharp, no chips 10.00

"The Akron" toy airship, a Jello giveaway from early thirties (like at least before the real "Akron" crashed), consists of a wraparound envelope with punchout fins, decals, props, control cabin and all the other things you need to add to a 24 inch baloon which was also susposed to be included The original baloon rotted away with age, but everything else is here and in VG cond. 15.00

Comic character tin rings from Post Toasties 1949, metal strip rings you bend around your finger with an illo of a comic character in the center, as follows

Fritz fair	2.00
Whimpy good	2.50
The Phantom VG	4.50
Hans excellent	3.00
Mac excellent	3.00

Snow White and 7 Dwarfs framed picture, glass front, maple frame with red insert rim, approx 8x10", bust of SW, full figures of the Seven dwarfs set against a blue background, in ex cond DY NL 3.00

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BIG LITTLE BOOKS

Please read carefully---the only condition codes used are as follows: F--fair, G--good, NM---near mint, ns--no spine. If there is no condition code listed then the book is in VG condition. Due to original shipping, handling, shelf stacking and the like there is no such thing as a Mint BLB, and that term will not be used on this listing. In each case the condition code refers only to the covers of the book, in every case the insides are complete and perfect.

AndyPanda and the Mad Dog Mystery	3.50
The Arizona Kid G	3.00
Blaze Brandon with the Foreign Legion	3.00
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Gene Autry and Raiders of the Range	3.50
Harold Teen Swinging at the Sugar Bowl	3.50
The Adventures of Huckleberry Finn F	3.00
Houdini's BLB of Magic	5.00
Houdini's BLB of Magic (Amico gas giveaway) NM	5.00
Inspector Wade of Scotland Yard	3.50
Jackie Cooper Movie Star of Skippy and Sooky (movie version) G	4.00
Jack Armstrong and the Mystery of the Iron Key	5.00
Jerry Parker Police Reporter and the Candid Camera Club	3.00
Jim Craig State Trooper and the Kidnapped Governor	3.50
Jimmy Allen in the Air Mail Robbery G	3.00
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Fandom. That mystical place which has been disapearing for the past few years—being replaced by the very people who inspired it. *Pros.*

You need only take a look at any well known fanzine, today, to know what we mean. You'll see illustrations by any one of a number of profesional comics artists. Occasionally you'll see strips by these people. Once in awhile an editor will publish sketches. At first, when this trend began, this material came to the fanzines free . Then, as more and more pros were forced to ask for payment, fanzine prices rose proportionately. The result : you pay as much as $5.00, some-times more, for a 'zine containing work by professionals which rarely equals the work they do in professional out-lets. And even when it does equal their pro work—*is it worth your money?* No. Not when, for twenty-five cents you can get work in greater quanity and in full color at almost any newstand!

Now we don't claim to be omnipotent. In the past six years NUCLEUS has been able to boast of contributions by people ranging from Jack Kirby and Frank Frazetta to Andre Norton and John Norman. We were proud to have work by these people in NUCLEUS. We were right to be

proud—but wrong to expect that names would sell our book. The fact that sales did increase made our decision to change policy just that much more difficult.

We tired of it. Publishing efforts by pros that rarely surpassed what they were doing professionally and then having to charge an exoribant price for the package. We feel that no one should be expected to pay $1.50 for an issue of NUCLEUS, or any fanzine, when material by the same people can be had elsewhere, cheaper.

Think for a moment. Being a professional no more insures quality than being a fan insures the lack of it. It's easy to see a pro's name on an ad and then give it your stamp of approval. It's asking some careful thought and consideration of you to buy a book containing work by total unknowns. It's asking you to take the chance that you'll strike *gold!*

Fandom's problem would seem to be a case of misplaced values. And value is the subject.

With all this in mind, we wanted to make the ninth issue of NUCLEUS valuable. We wanted to produce an exceptionable product in both creativity and production which no one could prove to be below professional standards. We wanted it produced by fans, for fans. We wanted to sell it for a price that couldn't be beat for material by the same people elsewhere.

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Fans built *Fandom*—yet when one thinks of a successful "fanzine" of today—professionals come to mind. Let's change that. Let's rebuild *Fandom* the way it should be and let NUCLEUS be the foundation. Let's make fanzines the showcases of things to come—by fresh talent. Let's show the pros, who understandably cannot afford to experiment, what *can* be done with comic art.

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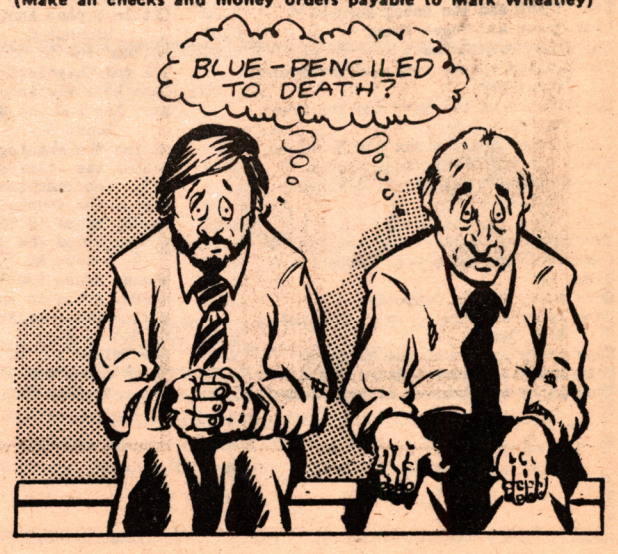

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KING KONG

(UNCUT) IF YOU'VE NEVER SEEN IT, YOU'RE MISSING ONE OF THE ALL TIME GREAT AMERICAN FILMS.

THE FABULOUS BARON MUNCHAUSEN

THE BARON, IT SEEMS, WAS THE WORLD'S BIGGEST LIAR. THESE ARE HIS STORIES COMBINED WITH VERY BEAUTIFUL AND UNUSUAL ANIMATIONS.

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3 D! A SUPER HORROR MOVIE. VERY WEIRD.

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To help Street Enterprises continue its other comic art projects, the kind artists at left have donated their considerable talents to this project--a 48 page, 11" x 17" collection of drawings, sketches, strips and paintings--most of which have been done especially for the portfolio! Printed on quality stock and saddle-bound, it is destined to be a book of high quality that you'll be proud to own and keep.

Due to the fund-raising nature of the portfolio, the pre-publication price is $10.00 before April 1. Since it will be expensive to produce, the price thereafter will most likely be raised. It will be a limited, numbered edition and will be available only from us. It will be mailed in a sturdy mailer for protection.

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GARY BERMAN (of CREATION CONVENTION): "Let me take this opportunity to thank you for your help in the past. No doubt the expanding circulation of The Buyer's Guide affords advertisers the chance to reach potential customers easier and cheaper than any other method I can think of. Since much of our convention's advertising budget was spent with you, the large turnout at the con was indicative of the type of response TBG can bring."

PETER LIND: "This is my third full page ad in 3 months. I've had over 2000 orders, sent back almost $4200 in refunds. I just can't believe the response (the Post Office makes a special run to my house just to deliver TBG orders). I don't know where fandom would be without TBG...I wouldn't be without it."

STEPHEN HORN: "Results from my last three ads were so successful that I'm tempted to place a full page ad as soon as I re-stock. Keep up the good work...I'm a TBG fan forever!"

RON BENNETT (SKYRACK BOOKS in ENGLAND): "Our initial advertisement in TBG #70 met with such a fantastic response that we are still conducting trades as a result...altogether excellent!"

JOHN DALY: "Enclosed is another 1/8 page. As usual my last ad had great response..."

TOM BARBARUOLO: "From my 1/8 page ad in TBG #75, I made nearly $400! And the orders are still coming in, two issues later! Your fine publication is the best adzine I've ever advertised in. Here are two more 1/8 page ads!"

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If comic fandom is your target, don't waste your time and advertising money elsewhere...put it to work in the best possible place: T.B.G.! Our four years experience has built a readership that cannot be matched anywhere else in fandom!

JIM IVEY: "...more ads to come! TBG's the place to advertise!!"

GORDON ODWARKA: "Our last ad in TBG was terrific and really looked good. The printing was excellent and we had many favorable comments. In my opinion, TBG can't be beat----by anyone!"

HEC RAMBLA: "My last ad in TBG did remarkably well. I'm still getting orders on it. It's just like you say...TBG is the only place to put an ad!"

...and they're coming in ALL THE TIME!

****

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not just advertising,
THINK OF THE BUYERS GUIDE!

****

THE BUYER'S GUIDE
FOR COMIC FANDOM

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NEW 1975 OVERSTREET PRICE GUIDES.....6.95

MORE TITLES on page 5

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WSA 368

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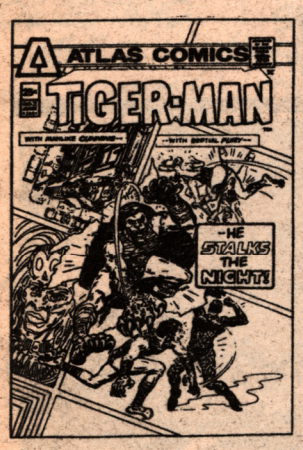
Murray Bishoff

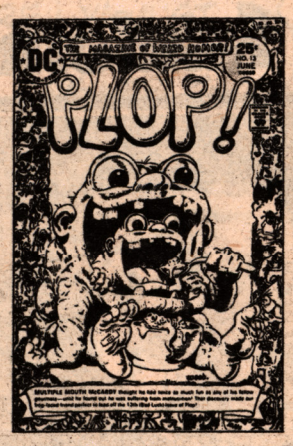
NOW WHAT?

I suppose you are all wondering what happened to this column last month. January just happened to demand an incredible amount of my time for other things. For example, I finally finished a 20,000 word paper on Nick Carter which I began in May. I got involved in a sociology symposium over at school which took up my prime writing weekend. Plus, Stan Lee visited my college January 31, so I had to write an article for the school newspaper announcing his coming and I had to spend all the time I could with Mr. Lee while he was here. Those last days of the month are prime writing days, so things went against me. Alan had an announcement in TBG #77 that I was on vacation that issue, but somehow it fell out over at the printers. Alas! Maybe I can make it up to you this time.

I hope to transcribe several hours of tapes made of Mr. Lee's visit so you can read the proceedings. I want to make a personal note about Stan Lee here. You know we generally think of the publisher of the biggest comic book company (biggest in that Marvel puts out approximately 45 different titles each month) as a distant and cold businessman. Fans generally think of Mr. Lee as an uncaring man because Marvel today is quite different from the company he guided ten years ago, and it was that Marvel around which fandom formed. I can tell you now Stan Lee is not that kind of man. I spent several hours with Mr. Lee in public and private, and I know Stan Lee is one of the warmest, friendliest, and most considerate people I have ever met. I really mean that. How human is this man? When he was Marvel's only editor up until the late sixties, Mr. Lee read all, and I mean all, the mail fans sent in. He says he wears glasses today because he spent so many additional hours reading those letters, but he does not regret it and he continually tells his employees to pay equal attention to what the fans say. Mr. Lee is left-handed, and he types just like I do with his two index fingers only. And Mr. Lee has a great sense of humor. He seldom missed a chance to bring a laugh, and most of the time he did this by poking fun at himself. I just love the spirit of this man, and it seems so natural to me that he made the Marvel Comics Group we know and love. Keep these comments in mind when you read the transcripts we will be printing.

Now for the news. At this time comic book publishing looks hopeful, for everyone's sales are up. Personnel switches are everywhere, however. Atlas editor Jeff Rovin has left Seaboard after a disagreement, leaving Larry Lieber as editor-in-chief. Atlas production manager Steve Mitchell has also left in search of brighter horizons. We are happy to report Seaboard's distribution problem has apparently been settled out of court. Other changes look equally important. An informed source tells us Jack Kirby has given serious thought to leaving National for Marvel or Seaboard. Nothing is definite on this yet, and in the meantime Mr. Kirby has added two more books to his workload. He will handle at least one issue of the soon-to-be- revived Challengers of the Unknown and he has begun drawing Justice Inc. with issue two. This latter book will be the first time Mr. Kirby has worked with editor Denny O'Neil, and the experience should do them both some good. I want to make a comment about the first issue of Justice Inc. at this point. I realize thatMarvel has taken the big first step in desegregating comic book herodom, but National has a great chance to catch up with this series. Richard Benson has six assistants, four men and two women, three of which are black. Granted these Black characters are little more than sterotypes, but that argument applies to almost all the heroes of nostalgic literature. Street and Smith dared to introduce three important Black figures in their series in 1939, yet it seems that in 1975 National hasn't got the courage to do the same. They made Algernon Heathcoate Smith an Englishman and thus got out of putting a Black man in this very important position.. I think this is a disgrace and an insult that could easily have been avoided. So far only Smitty has joined Benson, but if National fumbles around with the ingredients of the series any more, I will be sorely tempted to agree with other pulp collectors who say comic books should stay away from the pulps altogether.





In other changes Howard Chaykin has left Seaboard for Marvel, and Jim Starlin is presently doing work for both Marvel and National. Steve Ditko starts drawing Tiger-man with issue two. Joe Kubert has a new book entitled Blitzkrieg, which will feature a World War II version of Enemy Ace. If you want to see how a religious organization views the Bible before you see what National does to it, write to the David C. Cook Publishing Company of 850 North Grove Avenue in Elgin, Illinois 60120. They have a six-volume paperback series of the entire Bible in comic strip form for sale at $.95 per volume.

Section Two, TBG #79, ©1975 Alan L. Light.

For those who wanted to know, Foom is alive and well, boasting over 100,000 members, and presently rests in the hands of Scott Edelman and Duffy Vohland. Fear not! Foom is not another Marvelmania. For those of you who liked The Origins of Marvel Comics, you'll be happy to know the book sold so well that a second volume is in the works, tentatively entitled Son of Origins. I think I'll reserve comment on that one. You'll be seeing more Walt Disney movies and shorts on your television in the next twenty months. NBC has signed a contract to broadcast (for one run only) That Darn Cat, Robin Crusoe U.S.N., Old Yeller, The Absent-Minded Professor, The Great Locomotive Chase, The Moonspinners, and Tonka. The last three have appeared on television before. If NBC can make this profitable, we may someday see some Disney greats like Snow White on the tube. We can live in hope.

I do have some sad news to report. Another chapter in the sad story of how Jerry Siegel and Joe Shuster got nothing for Superman has passed. For many years the two have co-renewed the copyrights to the Superman comic strip, having given up on the comic book rights as the sole property of National. National contested the Siegel-Shuster renewal, and all three went to court to have the case resolved once and for all. After one hearing and an appeal, the decision came against Siegel and Shuster for another painful reason. In 1947 Siegel and Shuster had attempted to annul their contracts with National and had failed because in the beginning the team had signed contracts giving National "exclusive rights to the use of the (Superman) characters and story." (I'm quoting from the Bureau of National Affair's Patent, Trademark and Copyright Journal #209.) This "exclusiveness" did not say anything about copyright renewals, but it generally applies. The New York State Supreme Court in 1947 ruled that all rights belonged to National. Now, the Court of Appeals in 1974 refused to regard Superman as a product of "work for hire" because he had been created far in advance of his association with National. Under the "work for hire" law, all renewal rights immediately belong to the employer. The court finally ruled against the creators "only on the ground that the 1947 state court action, in interpreting the agreements between the parties, precludes the plaintiffs from contesting ever again that all rights in Superman, including the renewal copyright, have passed forever to the defendents (National)." So the two men that made the superhero an American reality end up with nothing. Fandom has done very little to ease this wound, and we really can't let this go. We can't change the law, but we can make these men heroes in their own right. Remember, a great man makes himself; people make heroes. Shel Dorf- Jerry Siegel lives out in California, get him to some of your conventions. Let's find Joe Shuster and give him the honor he deserves. Fandom has stood still on this issue long enough.

Several notable people have died recently. They include Robert B. Harvey, co-founder, business manager and vice president of Harvey comics; Anthony Warde, former movie actor who starred in the Buck Rogers serial; and Ray Morgan, TV and radio programs Gang Busters, Counterspy, and acted as co-host and announcer for Toast of the Town and the Kraft Music Hall. Let us salute these gentlemem for the contributions to Americana.

NOSTALGIA PRESS BOOKS REVIEWED

By now you have all seen advertisements to the Nostalgia Press-King Features full color reprint books of Flash Gordon and Prince Valiant. I have not seen any detailed reviews of these books since they came into print, but to start off, I have one word for them- HORRIBLE!! Let us qualify this. Harold Foster was a classical, consistent artist and a little harder to butcher than Alex Raymond, whose flashy; often unorthadox, and seldom-matched genius is characterized by delicacy. I will concentrate on the Flash Gordon books here. I must first say the intentions for the books were good, but commercial interests and insensitive editing damaged them horribly. The strips were shot from some kind of proof pages, possibly found in Europe, and re-colored, IRREGARDLESS OF THE ORIGINAL VERSIONS. Consequently the colors are all wrong, and although many pages were colored with care, just as many pages were blurred by carelessness, and the most sensitive and beautiful scenes in all of Raymond's work were utterly and completely destroyed! There is absolutely no excuse for this. I don't care how costly photographing the actual Sunday pages is, it would have been worth the price to see the color done right. If we at DynaPubs can reproduce the color on our Flashbacks excellently, we cannot forgive King Features for giving us anything less. The more classically done artwork, notably the Prince Valiant books, came out with greater clarity. The colors were still unforgiveably different from the originals.

Secondly I noted editing. Prince Valiant was originally printed as a full page, so the editors of these books allowed each strip to appear on a single page. This alone saved these volumes. Flash Gordon, which originally filled only two-thirds of a Sunday page, gave the editors ideas. They printed the strips from January 7, 1934 to June 10, 1934 one-per-page, and the later strips which consistently ran six panels could be broken down into page form nicely. The strips where Raymond innovated his structure suffered for the editors would not print these strips in the normal single-page form. All the pictures in the Flash Gordon volumes are much bigger than those in the Prince Valiant books, so the editors felt obligated to show every detail as clearly as possible. Consequently they blew up the big panels and splashed them all over. The first panel of the Flash page for December 1, 1935 ran all the way across the Sunday page. The editors here cut it in half and printed the parts one on top of the other. The transition between the two volumes also leaves something to be desired. On the Planet Mongo ends with November 17, 1935 (I don't care what the advertisements say) and Into the Water World of Mongo begins with only part of the page from November 24, 1935. Very little justifys this free-handed editing. Despite the detail lost by printing one strip per page, I feel what these editors did was far worse. To top it all off, the editors also felt Raymond's story-telling skill was not sufficient when put in book form, so they threw in dozens of new, descriptive paragraphs here and there to make sure you knew what was going on. This may have been an attempt to make up for the damages incurred by editing, but these additions were not needed and are not welcome. Prince Valiant escaped these troubles because of Foster's story-book format. I must say, however, that I found no traces of the supposed re-lettering of these strips from Spanish into English.

NOW WHAT?
CONTINUED

I have gone on at such great lengths for two reasons. First is to let everyone know what a horrid job these publishers have done. Dealers, I'm sorry, but I could do no less. Secondly, the worst part about this is that people without the original Sunday pages will probably never see the true glory of this artwork. I doubt that the Flash Gordon volumes will ever be done over right. The Prince Valiant books fared much better and overall look nice. So, am I telling you not to buy these new Nostalgia Press books? Sadly, no. This is the greatest material the comic art form ever produced, and if this production, no matter how bad, is your only chance to see it, then you must buy it. I don't feel optimistic, though, about any future books from King Features. I just pray that Edgar Rice Burroughs Inc. won't do the same thing when they reprint Hogarth's Tarzan, something they've talked about doing for years. The lesson here is clear. No matter how good one's intentions are, a final product rests on how much the people involved really care.

Mr. D.J. Abbott of Comely Comix informs us that their comics, featuring Captain Canuck and due to appear March 20, will be distributed in both Canada and and United States, although Canada will be the central emphasis. We are told Captain Canuck was created three years ago by publisher Richard Comely and friend Ronald Leishman. The design below will be appearing on T-shirts everywhere in the near future.

CAPTAIN CANUCK

THINGS TO LOOK FORWARD TO

I have finally discovered why Robert E. Howard's Conan stories have been untouched by other publishers since Lancer Books folded over a year ago. Glenn Lord, who presides over the Howard estate, wants to get the stories back in print, so the delay is not his fault. We next look to the co-authors of the series, Lin Carter and Sprague de Camp. Now Messrs. Carter and de Camp know Conan means big money to whomever gets him. They want to get their share of the profits, too, and that doesn't mean just some small fraction. Messrs. Carter and de Camp have broken away from the Howard estate and are demanding a separate contract for their Conan work. The publishers, who want all and not just part of the stories, have balked, and several of the big companies have completely refused to consider double negociations. Thus the remaining publishers can make demands, and the co-authors may not appreciate that at all. If this happens, and I think it will, Conan will stay out of print until Messrs. Carter, de Camp, and Lord negociate between themselves and come up with a single package to present the publishers. That may take some time.

I also have the latest information on J.R.R. Tolkien's unpublished trilogy, the Silmarillion, which tells of the First Age and chronologically preceeds The Lord of Ring. Mr. Tolkien worked on the Silmarillion for at least the past fifteen years, and sometimes spoke of it as the basis for the Ring Trilogy, so parts of it may be his oldest writings. In any case, it was generally thought that this work was complete when he died, but the facts proved just the opposite. Many large gaps break up its continuity. The publishers had to decide whether to complete this work or print it as best they could in its present form. They decided that Tolkien's great strength lies in what he leaves to the imagination, so they will not attempt to fill in the holes. Rather, they have given Mr. Tolkien's son Christopher the job of assembling the work into a publishable form. He will probably have Bilbo bringing pieces of this saga out of a library, and what does not exist will be left to one's imagination. Christopher Tolkien, like his father, teaches at Oxford, and is taking his time finishing the Silmarillion. The most optimistic projections say he will finish his assembling in another year, it will take another year after that before the book(s) see print, and it will take at least a year after that before the Silmarillion appears in the United States. The word for us is patience.

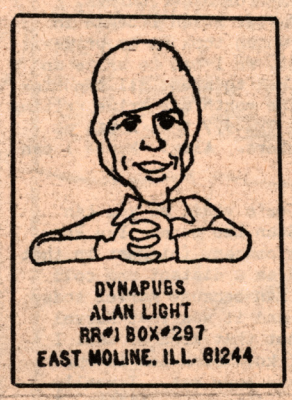
Finally, we will be seeing more of those delightful paperback collections of choice science fiction stories from the pulps. Judy-Lynn del Rey and her husband Lester have become top science fiction editors at Ballantine Books, and Mrs. del Rey, who sponsers these books, plans to publish two or three of them every year. The pulps will never stay dead.

CONTINUED ON PAGE 28 -

alan l. light
EDITOR'S NOTES

Greetings from the land of twenty degree days and zero degree nights! Welcome to T.B.G. #79.

I got a letter from Mark Ammerman the other day saying I must be as vain as he is to print my photo almost every issue. WRONG! I think it's nice, especially he is to print my photo almost every issue. WRONG! I think it's nice to see who's who, especially in fandom where we rely almost completely on the printed word and letters through the mail. I'd like to publish photos of fans like you, too, so if you have any, please send them in...and if you don't have any, get some made!



Alan J. Hanley, TBG cover artist, sent me a rubber stamp and stamp pad depicting what you see at the left. Thanks, A. J.! He's offering them for sale in his ad this issue on page 20, along with name plates. They're very nice and I'm stamping every outgoing letter in sight with mine.

Robert Jennings wrote and asked if you send in eight 1/8 pages do you have to pay $6 times 8. Maybe it's time to comment on that again. The answer is no. When you send in an ad, pay only for the total space your ad will take up when printed. So, if you have eight 1/8 page ads like Mr. Jennings, it will save you $8.00. The same goes for 1/4 and 1/2 page ads as well.

Notice part one of the Captain Marvel story this issue (pages 40-48). It is printed the same size as original art, only we're printing from those printer's proof sheets that we uncovered from a former Fawcett employee's son. The conclusion to that story will be found in #81 next month. We'll be printing other stories than Captain Marvel, too. We've got some Captain Marvel Junior, Bulletman, Spy Smasher and others. This particular Captain Marvel story is from AMERICA'S GREATEST COMICS #8, from 1943.

One final note: If you've written a letter or placed an order and it took more time than normal getting to you, or if you still don't have it, the reason is that both of my two assistants were out for two weeks with the flu...leaving myself alone with all the work. Despite my 12-hour days, the work did keep piling up (and still is). Please be patient. By the time you read this, everything should be beginning to go back to normal.

See you in two weeks! Best wishes,

Alan Light

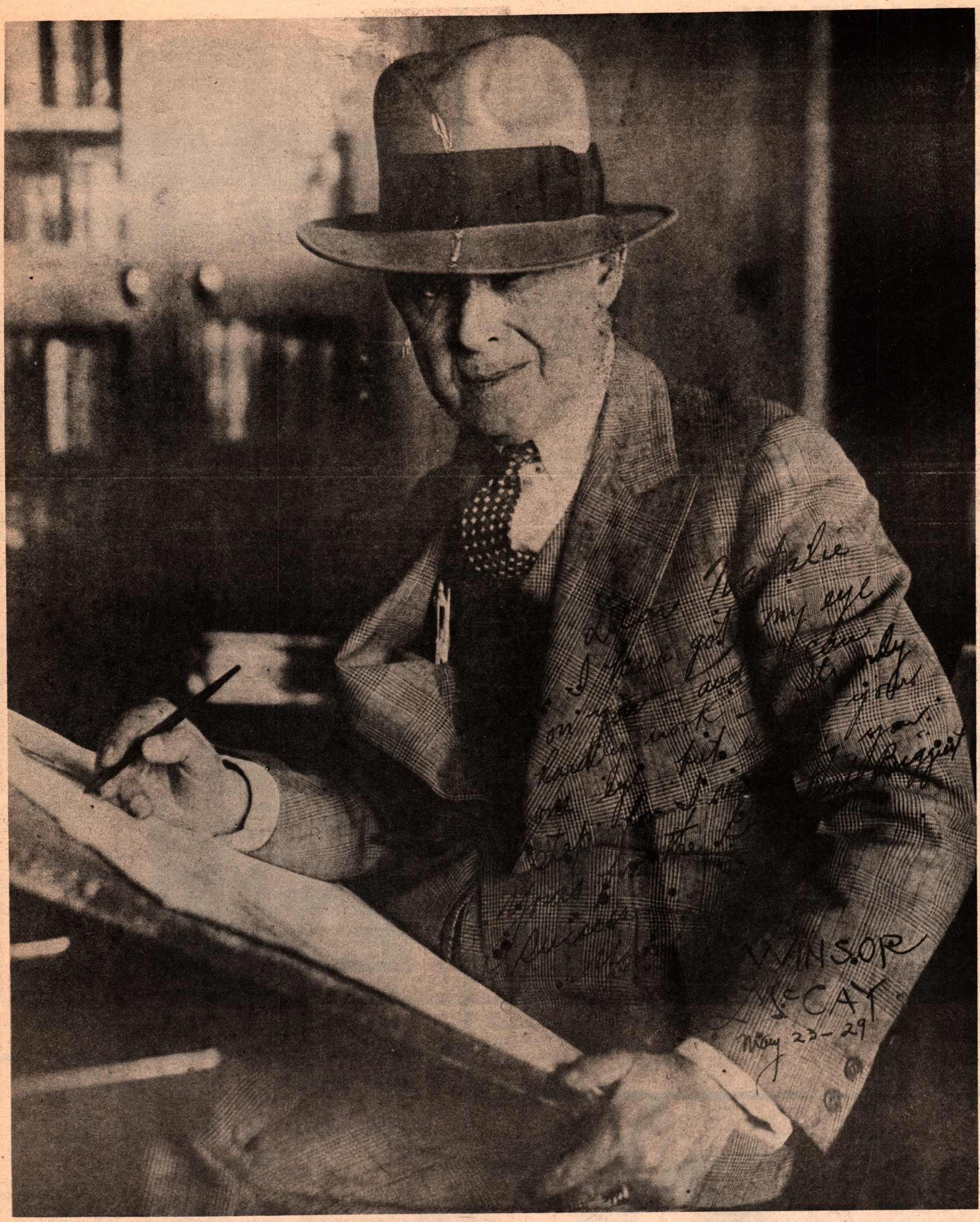
Alan Light, Editor

THE BUYER'S GUIDE

****

The best ad results in fandom!

GEORGE TAKEI, the former "Sulu" on STAR TREK appeared in "THE YEAR OF THE DRAGON" for public television and will be guest of honor at the PALM BEACH CONVENTION in Florida August 30 through September 1 this year (for information on the convention, write PALM BEACH CON, P. O. Box 69, West Palm Beach, Florida 33402).



WINSOR McCAY

Here is a rare, never-before-published photograph of one of the great masters of the comic strip, Winsor McCay! This photograph is from an original negative in the posession of Mr. S. M. Iger (of Eisner & Iger), a veteran cartoonist himself. Mr. Iger knew Winsor McCay personally for several years before Mr. McCay's death in 1934. Of Winsor McCay, Mr. Iger says, "This photo was taken in 1929, five years before his demise. At the time, he lived at the Hotel St. George in Brooklyn, New York. He was a lonely man then because his wife had died a few years before. He once told me he loved taking cold showers before breakfast -- ironically, that's where he died in the bathroom of his hotel suite! For a small man (5' 1") he wore special "built up" heels - long before they were fashionable for men. His hat is "pinched up" in this photo to help make him look taller. He was, however, a dapper dresser and wore expensive suits. He could also drink most men under the table, yet I never saw him once intoxicated. I should know - he liked me - and took me along with "the boys" tho I was only 16 then and stricty a "Coca-Cola" kid. I was very fortunate in knowing this remarkable man. He was kind, generous and most encouraging to young artists like me at the time. The "Dear Natalie" in the photo refers to a young lady I knew and it was his way of teasing me! A great kidder and the sweetest guy this side of heaven!"

NOW WHAT?
CONTINUED

REBUTTALS

Finally this month I'm giving you reactions to some of my demonstrative commentary. First off, Roy Thomas wants to set the record straight once and for all about Bill Everett's work as a colorist at Marvel:

> "To solve a mystery for the affable Mr. Bishoff: In 1964 Bill Everett, God rest his soul, was so late with Daredevil #1 that he cost Marvel several thousand dollars (a loss they accepted with some equanimity, I think, since they did employ Bill again!). He was living in Massachusetts then, and did absolutely no work of any kind, including coloring, for Marvel until after I came to work there, which was in '65. It was only when failing health kept him from drawing much that he did appreciable (possibly any) coloring, such as Silver Surfer #1, which Joe Sinnott inked, and a relative handful of other books.
>
> "Coloring through the middle '60s was almost all done by Stan Goldberg- later, Marie Severin did a bit more (she did some all along, I guess, and there were a few other fill-ins, though not Everett). As Stan G. got more involved with Archie Comics, of course, he did less and less coloring-- but a search of Marvel's records would reveal maybe a couple of dozen Everett-colored stories, no more. As I said before, judge Bill on his own not-inconsiderable merits, not on things he didn't ever come close to doing."

Amen to that.

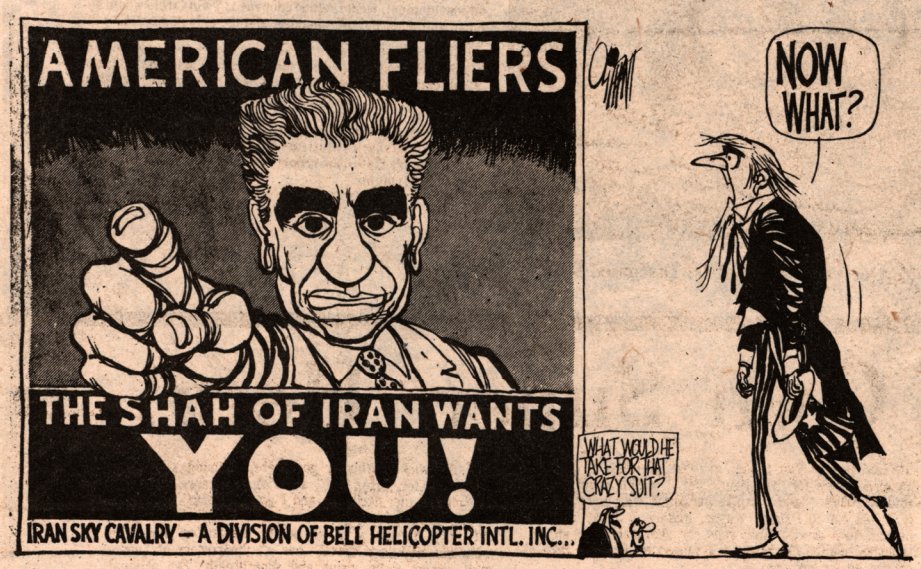
Jim Ivey, whose Cartoon Museum has opened for another season, differs with my choice of the "first adventure comic strip" in my review of Wash Tubbs, the First Adventure Strip:

> "How can one read that 1928 'adventure' in the book and still say 'Let's leave the title of 'first adventure strip' with Buck Rogers and Tarzan, both begun in January of 1929.' ??? (Parenthetically, info has reached me from acceptable sources that Tailspin Tommy daily started in August, 1928. Play with THAT...) In a letter to me in 1971, Crane put it: 'I was fairly consistent in trying to do adventure, though very tame by today's standards, from 1924 until about 1928 when NEA gave me free reign to exploit adventure--from then on, it was totally adventure. Too, it took that long to learn the tools of the trade.' Don't want to get involved in a semantical argument, but my introduction covers The Gumps, Little Orphan Annie, etc.-- as 'soap opera' strips (before the advent of radio's soap operas)."

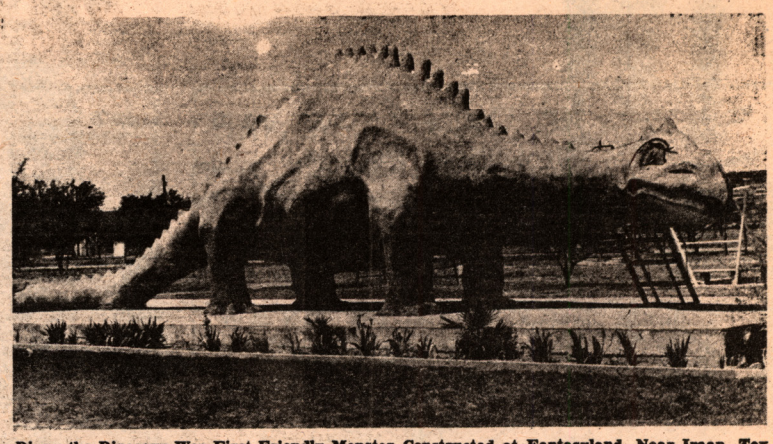
Actually I hoped to avoid an argument on this by using the generally accepted categorizing of these strips. As a self-styled historian I felt safer by sticking to tradition, but I'm quite willing to change my stand if I'm wrong. Bill Blackbeard, Maurice Horn, will you make a final ruling on this issue? We will await your verdict.

Finally, I want to thank Don and Maggie Thompson for clarifying what I wrote about Carl Barks in my review of the Comic-Book Book. It's amazing how a few simple words can have so many meanings.

Best, Murray



Children's book illustrator Maurice Sendak had a half-hour cartoon special on CBS Wednesday, February 19. Mr. Sendak's art is very similar to Winsor McCay (and has said in interviews that he admired Mr. McCay's work). The show was delightful and I recommend you not miss it whenever it is rerun!



Dinny the Dinosaur Was First Friendly Monster Constructed at Fantasyland, Near Iraan, Tex.

Alley Oop Characters Come Alive in Small Texas Town

Head and Shoulders of Alley Oop Can Be Seen at Fantasyland

Wearing a top hat and smoking a big cigar, Alley Oop glares at Dinny.

That's a scene familiar to readers of more than 800 newspapers. But the thousand or so residents of Iraan, Tex., have a caveman's eye view of the popular comic strip characters at Alley Oop Fantasyland.

It was in the oil fields surrounding Iraan that V. T. Hamlin conceived Alley; Oola, his girl friend; Dinny, the dinosaur, and other characters.

Begun in 1965

In 1965, at the suggestion of the Rev. B. W. Ayers, construction of Alley Oop Fantasyland began.

Dinny the dinosaur, 15 feet tall, 50 feet long, and weighing 80,000 pounds, was the first occupant. His concrete body was built with the aid of area youngsters.

Two years later Alley Oop—hat, cigar, and all—arrived. In addition to keeping Dinny out of trouble, Alley serves as a sliding board.

Doc Wonmug's time machine will arrive next to enable Alley to visit any age.

Fantasyland is the site of the annual Alley Oop Day, scheduled this year for June 9.

There will be mule races, arts and crafts, and beauty contests. Young Women of Iraan will compete for the titles of Miss Stone Age and Queen Oola.

Fantasyland is next door to a 40-acre county park.

Although conceived in the 1920's, Alley Oop did not become a comic strip character until 1932. The next year the comic strip was purchased by the Newspaper Enterprise Association, which is the present owner of it.

The comic strip remains popular with its thousands of readers across the U. S.

Hamlin decided to put a caveman and dinosaur into the same comic strip, although cavemen did not appear on the planet until long after dinosaurs were extinct, because he felt the public would not know the difference.

Youngsters Can Climb Up Back of Alley Oop and Come Out Through Slide in Hat

ARTICLE SUBMITTED BY
KENT AKSELSEN

Animators Suffer Worst Season, Send Up SOS

FROM THE HOLLYWOOD REPORTER 2/14/75.
Submitted by Rod Diver.

By Will Tusher

Producers of animated films were warned yesterday that unless they come up with an incentive plan to keep them in the industry they will lose the already dwindling pool of journeymen animators.

The alarm was sounded by Lou Appet, business representative of Motion Picture Screen Cartoonists Local 839 of the International Alliance of Theatrical Stage Employees.

Creation of an off season work program for jobless animators, Appet sad, will be the union's principal thrust when it negotiates its next agreement with the Animated Film Producers Assn. The current pact expires in Feb. 1976, but new talks are scheduled to begin six months earlier.

He painted a bleak picture in which large scale contemplated network conversion to live children's Saturday morning programming, continuation of late start dates and a four-to-six month working season are driving animators into other lines of employment in order to survive.

"Last season was the worst in the history of our industry," Appet declared as he lashed out at the networks for "incredible procrastination" resulting in "impossible" deadlines. The result, he said, not only has been a low incidence of employment, but a constantly receding work year.

"The total work season for those of our workers employed," he stated, "did not exceed more than six months — in some cases only four — of gainful employment. All this added up to a very bleak situation for most of our members. Some of them, indeed, spent more time in the lines at the unemployment office than they did at the boards."

No Upturn

Appet said nothing on the horizon offers any promise of an upturn in the coming season. He accused the networks of persisting in their "dawdling" ways — not yet having determined production requirements for the fall — and reported that some animation studios still are preparing presentations. To date, he said, the only reorder has been on half of Filmation's "Gilligan's Island" animation series.

"Aside from that," Appet observed, "nothing of the slightest significance has surfaced in the shape of reorders from the networks. Great interest has been evinced in much of the presentation material submitted by the studios, indicating that there will be, eventually, a considerable amount of work on the children's Saturday morning shows. But, as always, the kickoff dates will be too late for anything but a frenzied and shortened season."

Storm Clouds

He saw storm clouds overlapping even that slight silver lining. He said the networks are planning to junk many popular Saturday morning cartoon shows with an increased output of less expensively produced live action programming. He listed Hanna-Barbera and Filmation as two of a host of animation studios tooling for conversion to live action.

"Producers at all the studios, if they expect to continue producing," Appet admonished, "must expedite a plan to maintain a continuing availability of journeymen in the animation field. Without such a plan, many of the most creative and talented people in animation, as a bare means of survival, must now seriously contemplate getting into another field of endeavor if some new method, another type of work scheduling, is not soon forthcoming. . . . Believe it — they're looking around."

Appet proposed an interim work program between seasons so that animators would not be forced to quit the profession in order to support their families.

Some Other Way

". . . There is a groundswell of opinion among the rank and file that there must be some other way to make a living outside of animation," he cautioned. "This growing feeling, if not countered by some strong and positive action on the part of the producers, must inevitably lead to a great falling away of employees and a drastic, if not terminal diminution of talent to make the cartoon product."

Busiest animation shop in town, Appet said, is DePatie/Freleng which is doing a Christmas special for AT&T, 19 "Pink Panther" shorts for theatrical release, an "After School" special, and six minute spots on nutrition for NBC. Another D/P possibility, he noted, is a projected "Dr. Suess" cartoon.

He anticipated minimal staff additions at the Disney studios where work is under way on "The Rescuers," an animated feature. He also said some jobs may open up when Ralph Bakshi recalls story, board and layout men for his next animation feature. Meanwhile, Bakshi is putting the finishing touches on "Hey, Good Lookin'."

Hanna-Barbera is heavy on presentations, but has not yet signed any deals, Appet reported. He said additional spots will develop if expected reorders on "Fat Albert" materialize for Filmation, where story work has begun on two features on which animation production would not get under way until the end of the current season. A small staff has been recalled to handle "Gilligan's Island" reorders at Filmation, he noted.

The great newspaper comics conspiracy

by Fenwick Anderson

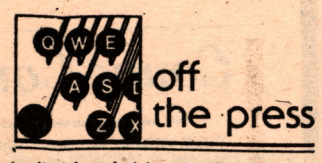
Charlie Brown may be a good man, but he's also a monopolist.

Or so economic consultant John Malone told an antitrust subcommittee of the Senate Judiciary Committee in 1967. Malone claimed "Peanuts" and the rest of the comics contribute to monopoly because established newspapers have exclusive local rights to top comics.

Furthermore, the newspaper syndicates which supply comics, columns and other featrues constitute an oligopoly. At the same hearings, longtime syndicate employe Colin Miller estimated that mergers had concentrated 75 per cent of syndicate business among a Big Three of Hearst, Scripps-Howard and Marshall Field. To reach 90 per cent, he said, throw in the Washington Post-Los Angeles Times Syndicate, which deals mainly in news, and the Chicago Tribune-New York News Syndicate.

Hearst owns King Features, Scripps-Howard owns United Features and the Newspaper Enterprise Association (NEA), and Marshall Field owns Field Enterprises and Publishers-Hall.

In the past, suburban editors protested that metropolitan dailies were granted



territorial exclusivity extending far into suburbs and fringe areas. There were even cases of big papers paying for features they had dropped so others couldn't have them and syndicates giving them first refusal on new features.

Local editors feel things loosened up after the Justice Department filed antitrust suits against Hearst, Field and the Trib-News in 1967. Field executive vice president John G. Trezevant, however, thinks there's been no change in syndicate policy. The suit will finally come to trial in the next few months in Boston because the Boston Globe, representing a typical client, has been joined to the case as a defendant, he says.

In any case, the Big Three still ride high, on the comic strip range, as can be seen in the local papers. The Courier usually carries 12 strips daily (including panels such as "Our Boarding House") and 18 Sunday. Three-fourths of the daily strips also appear Sunday. Daily c urier comics break down this way by syndi te: NEA-six, Field-three, United-two, ing-one. On Sunday NEA jumps to 14, w th one entry each from United, Field King and McNaught.

The News-Gazette carries 13 comics daily and 18 Sunday, with less than half of the daily strips appearing Sunday. The daily breakdown is Field-five, King-four, Publishers-Hall-three, Register & Trubune-one. On Sunday the field narrows to 14 for King and four for Field, including such non-comics as "Hints from Heloise" and "Let's Sew."

Courier editor D.G.Schumacher says the preponderance of NEA comics is because, as Colin Miller testified, it offers a mass of material at a package price. All the Lindsay-Schaub papers buy the NEA package, but the Courier discards some of the comics and many of the features and editorial page items.

To save color printing costs, the Sunday funnies are a joint venture. As a result, comics such as "Steve Canyon," which can't appear in one of the five Lindsay-Schaub papers daily because of local competition, can't appear in any of them on Sunday.

The News-Gazette, editor Harold Holmes explains, loses some control Sunday because it's obliged to use a package assembled in Buffalo by one of the few independent printers who produces funnies for papers too small to print their own. Changing the heavily King package to insert specific comics for News-Gazette readers would involve extra expense.

Finally, the Daily Illini carries five comics, though it shamefully neglects to publish the Monday strips it pays for. Two are from the Universal Press Syndicate, and one each from Field, King and Publishers-Hall.

•••

The News-Gazette wins our silliness sweepstakes again with recent stories about the coal strike in Illinois, the rising cost of the Alaska oil pipeline and the ribbing one man took on his 50th birthday. Each had a three-column headline, all of which appeared over the wrong stories.

Not to be outdone, the Wall Strreet Journal referred to a model head of Bugs Bunny being flown to Disneyland. Since Bugs belongs to Disney competitor Warner Brothers, we can only ask, "What's up, Doc?"

Living Today

Richmond Times-Dispatch
Section C
Thursday, January 23, 1975

Comic Books Of Classics May Become Rare Items

By Monte Basgall

The fortunes of Spiderman and Batman may still be ZOOMing; but, after three decades of circulation, the Classics Illustrated comic book versions of major works of literature will soon be as "once-was" as the dime candy bar.

As late as the mid-1960s, the 169 separate issues of 48 page — with no advertisements — Classics Illustrateds were going strong in about two dozen languages. Together with two companion series, Classics Illustrated Juniors and The World Around Us Classics, they were circulating at a rate of 20 million copies a year.

By March 1972, however, drastically declining sales stopped the presses for good. Now the marketers, Twin Circle Publishing Co., Inc., of New York City, are trying to sell a 250,000-copy back inventory at a price of 39 cents each — forced up from a quarter by escalating labor costs.

"WE'RE COMPLETELY out of 'Robin Hood,' 'Gulliver's Travels,' 'The Moonstone,' 'The Black Arrow,' 'Lorna Doone,' 'Jane Eyre,' 'Swiss Family Robinson' and a lot of others," Twin Circle publisher M. Declan Bransfield III said here recently.

"There are only about 75 'Count of Monte Cristos' and about a dozen 'Last of the Mohicans.'" By June 1, 1976, he predicted, his small publishing house will run out of all the remaining titles, and "When out supplies are gone, that's it."

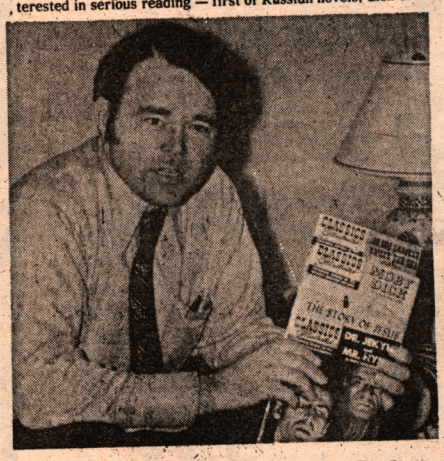
A decade ago, Classics Illustrateds were providing junior high and high school students who hadn't read assigned books on time with the material for hasty, night-before book reports. For other nonreading readers, they were a cheaper way to enjoy the condensed plots and color of great literature than watching movie versions.

"They came unto their own because students were buying them," recalled Vincent T. Gilligan, owner of The Richmond Book Shop and a comic book dealer, "even though teachers could tell when they were writing books reports from them.

"Then, all of a sudden, for some unknown reason," demand Gilligan noticed, "dropped off to nothing."

BRANSFIELD, 28 whose firm bought Classics Illustrated in 1969 when the series' originator, Al Kanter, retired, himself fudged a junior high school book report in his native Norfolk by using the Classics Illustrated version of 'Crime and Punishment.'

But, in his case, he noted, the experience served to get him interested in serious reading — first of Russian novels, then of



M. Declan Bransfield III Discusses Decline

books in general. Old Dominion University and Georgetown University graduate school followed.

And most editions of Classics Illustrated, he said, carry a notice at the back suggesting that the reader go to his school or public library and check out the original work.

In Richmond on a holiday visit with a former schoolmate, Bransfield focused the blame for the series' demise on a combination of publication and distribution problems.

Today's successful comic book companies, he theorized, are probably "big enough" to buy high-cost paper at a big-discount bulk rate.

TODAY'S COMIC books capitalize, he added, on advertising. To illustrate the point, he leafed through a current issue of a popular line; there were 15 pages of advertisements sandwiched, at frequent intervals, between 21 pages of comics. Classics Illustrated consistently held to a no-ad policy.

Furthermore, he argued, some retailers made things even worse by refusing to give shelf space to such a relatively low-profit commodity. Cartons of the comics, sent to the retailers on consignment, would return unopened; Twin Circle would be left with the unsold merchandise and the shipping costs, both ways.

It is "impossible to say," Bransfield contended, whether the readers themselves suddenly lost interest in his line. But, his Richmond host, whose wife is a teacher, suggested that the changing nature of school book reports might have been a factor.

Conversations with several area students, none of whom had ever heard of Classics Illustrated, tended to confirm that the old plot-summary style book report has little place in current high school curriculums.

Montgomery Has Its Own Super Hero!

By SUSAN SANFORD
Staff Writer, Today's Living

Relax, young mothers, wherever you are.

If your eight-year-old son has lately been punctuating pleas for red tights and a cape embossed with flowers with cries of SHAZAM!, there's really nothing to worry about. He's just found himself a hero to emulate — and a homegrown one at that. It's Captain Marvel of Saturday morning television fame, who is in reality Montgomery native Jackson Bostwick.

Sanford

Upon meeting 31-year-old Bostwick, who graduated from Lanier in 1961 with plans for a medical career, it's not hard to see how he eventually landed the role as the "World's Mightiest Mortal". Before getting there from here, however, he received a bachelor's degree in pre-med from the University of Alabama, followed by four years in the military. While in the service he appeared on "The Dating Game", and was contacted afterward by people in the industry who were impressed with his appearance and ability to project on camera.

His interest in television was aroused, and once out of the military, Bostwick managed to get himself admitted to the School of Fine Arts and Acting at the University of California at Los Angeles, in spite of his lack of background in drama. While there he appeared in 35 plays, and because he played lead in four plays in one semester, the University waived his thesis before granting him a master's degree in 1973.

Tried for Movies

After leaving U.C.L.A., Bostwick made a few television commercials, and "came within a hair of getting the lead in two Walt Disney movies", he said. "I did seven screen tests for 'The Bears and I', which is out now", said Bostwick, "and I really thought I was going to get it. I lost out to Patrick Wayne, mainly, I think, because he has been around Hollywood for years and has an established name. Producers are scared to death to take a chance on an unknown.

"It's hard for me to get small parts," said Bostwick, "because I'm too strong a leading man. If you project a strong image, you can't be put in a subordinate role because it diverts too much attention from the lead. Since you can't start out getting lead roles, either, I'm in a difficult spot."

When Bostwick's agent called him one day last year to send him on an interview, the aspiring actor didn't get too excited. "He's supposed to get me work in commercials, so when he said the interview was for a cereal, I figured he meant something like Captain Crunch," said Bostwick. "When I got there, I found I was interviewing for 'SHAZAM!', a serial, not cereal. So, they interviewed me, liked me, and I got the part."

The role of Captain Marvel, super identity of 16-year-old Billy Batson, is a physically demanding one. The "World's Mightiest Mortal" has all the powers of Superman, except x-ray vision and superbreath. The original 1940's comic book version of how young Batson was endowed with his super identity is as entrancing as a Greek myth, and the magic word SHAZAM is an acronym for the gods from whom Captain Marvel receives his powers. From Solomon he receives wisdom; from Hercules, strength; from Atlas, stamina; from Zeus, power; from Achilles, courage, and from Mercury, speed.

Role Made-to-Order

To Bostwick, who loves athletics and is skilled at a number of sports, the role is almost made-to-order. "I hope to get into movies some day, playing action-adventure roles; that's the image I project."

Bostwick was the number one shot on the SEC Rifle Team at the University of Alabama two years in a row, and has taught karate, judo and other martial arts at the Police International Training Team in Los Angeles. He skindives, plays tennis and golf, waterskis, sabre fences, has a commercial pilot license and is proficient at archery. Somehow, he has found time to learn to play the five-string banjo, bluegrass style, and is taking singing lessons.

Although "SHAZAM!" concentrates on the super hero's physical prowess, the role also demands a certain amount of acting ability. "Captain Marvel could easily be ruined if made too cliche," said Bostwick. "If I don't deliver my lines just right that could happen. Something a lot of people don't know is that the Batman and Robin series several years ago was never meant to be funny. When the producers found out audiences were laughing at the lines, rather than can the show they deliberately turned it into something 'camp'. Today, Adam West has a hard time getting work in Hollywood, not because he played Batman, but because he is associated with bad acting."

A resident of Santa Monica, Calif., Bostwick was interviewed while home for a holiday visit with his parents, Dr. and Mrs. Jackson Bostwick, on Rosemont Dr.

Staff Photo by Allen Cannon

Jack Bostwick Can Play a Banjo...

Or Fly to the Top of a Mountain

ARTICLE SUBMITTED BY ANDREW ZERBE; FROM THE MONTGOMERY-ADVERTISER OF JANUARY 12, 1975.

Captain Marvel Flies Again

Comic Character Revived After 20 Years

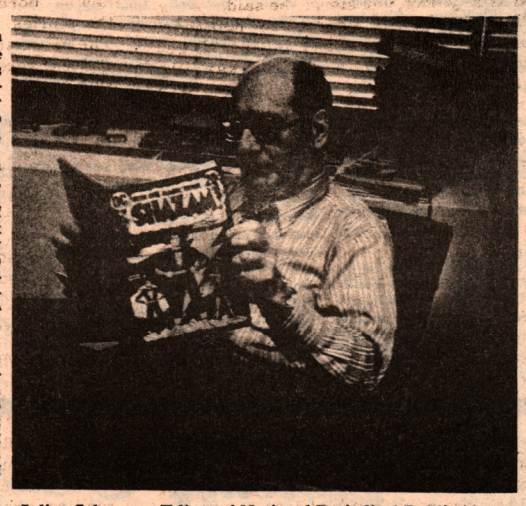
By MARVIN KAYE

OUT of the blue flashes a lightning bolt! On it are inscribed the mighty letters "SHAZAM" . . . and the youthful Billy Batson, newscaster for station WHIZ, changes into the world's mightiest mortal, Captain Marvel!

It's all a recollection from the golden days of comic books, back in the forties, right?

Wrong! After two decades of absence from the comic book scene, Captain Marvel—easily the most popular superhero to grace the newsstands, bettering even Superman—has returned to life between the covers of his own new comic book, SHAZAM!

For many years, copies of the original comics in which Captain Marvel appears have been scarce. They first came onto the scene as Fawcett's Whiz Comics and became a strong competitor for Superman, a popular comic character during the Second World War.



Julius Schwartz, Editor of National Periodical Publications, Checks Copy of New Comic Featuring Captain Marvel

SOON it became obvious to anyone, youngster or adult, that the Captain and his family (Captain Marvel, Jr.; Mary Marvel, Uncle Marvel—a fraud—and a host of friends) had the greater appeal.

For one thing, there was more humor in the Marvel stories than in Superman. For another, Superman was invulnerable, but Captain Marvel only appeared when Billy Batson, a 14-year-old, said SHAZAM! Thus Billy could be gotten in danger simply by seeing to it that his mouth was gagged.

Most comics in those days sold monthly, but Captain Marvel's adventures could be read every other week. Each issue sold nearly 2,000,000 copies.

Superman evidently got jealous. His publishers, National Periodical Publications, decided to battle Fawcett in court. The case dragged on for a long time, and at last Fawcett decided it would be easier for all concerned if the Captain were retired voluntarily.

For the next two decades, the Marvel phenomenon was a thing of the past.

Then the heads of both Fawcett and National Periodical Publications began to have second thoughts about Captain Marvel. Comics have not been selling as well in the last few years as they did in the postwar years. Maybe, said the National editor, Julius Schwartz, a rivalry between Captain Marvel and Superman might spark some sales.

The publishers of both firms said they thought of the idea at about the same time. At any rate, an agreement was reached to license Captain Marvel to National, and a comparatively small printing of 600,000 issues of SHAZAM! was produced and distributed.

The response was terrific. E. Nelson Bridwell, assistant editor of SHAZAM! said:

"Both youngsters and nostalgia buffs have been clamoring for the comic. The demand has been stupendous—we could not even supply enough copies of the first issue.

One of the ironies of Captain Marvel's comeback is the fact that he can't have his own name back on the comic book which features him. In the year when he was out of the picture, another comic book came along called Captain Marvel, and that book has the rights to hold onto the name.

However, the first issue of SHAZAM! has a large line of type on the cover which proudly proclaims that it has "The Original Captain Marvel" inside.

National was fortunate in being able to sign on C. C. Beck, the artist who first drew Captain Marvel. Beck, now 62, lives in Florida, where he has his own commercial art studio.

E. Nelson Bridwell, Assistant Editor of SHAZAM!, Checks File Copies of Original Captain Marvel Comics

WHEN Beck heard that Captain Marvel would be reborn, he was concerned that steps would be taken to update the strip. But no such thing has happened—the characters have retained their childlike simplicity and humor.

There will be no drug scenes or other contemporary social ills in SHAZAM!

"I said I'd do it only if they had good stories," Beck explained. He was quite pleased when the initial new tales were submitted to him. In addition, in each early issue of SHAZAM! a "golden age" story is reprinted for older Captain Marvel fans.

The distinctive feature about the superhero is his childlike good humor. He is, despite a man's body, a 14-year-old at heart. In one old story, he helped a circus.

"Now any other superhero," said Bridwell, "would have declined to accept thanks. But when the grateful circus owner offered a reward to the Captain, he gleefully asked for a lifetime pass to the circus!"

ARTICLE SUBMITTED BY KENT AKSELSEN

Comic Courses Increase At Colleges

North American Newspaper Alliance

NEW YORK — Holy hallowed halls of ivy, Batman! What's happening to our great citadels of learning?

What's happening is that the Amazing Hulk has replaced Euripides as classical fare on many college campuses.

SPIDERMAN, SUPERMAN, the Fantastic Four and Crazy, a satirical publication ripping the establishment, find more Phi Betta Kappa followers than the latest scientific tomes.

A survey of college bookstores indicates that comic-books in some areas have become "best sellers" and that many students are buying three at a time. At Auburn, N.Y., for example, the bookstore cashier reported that while student sales were brisk, the best customers were professors who purchase five or six at a time. They claimed they were "buying them for the kids."

More than 300 million comic books are sold annually. The high circulation figure has been accentuated by the fact that some 25 per cent of young adults now read comic-books, particularly on the college level. The vast majority of the adults, however, fall into the blue collar category.

THE POPULARITY of the comic books on the college level apparently stems from the trend toward topicality that has captured the affections of a sophisticated new generation of readers. This trend can be clearly traceable to Stan Lee, publisher of Marvel Comics, who looks like Rex Harrison and is a veteran of more than 30 years as an editor and writer of comic-books.

Lee said the revival of the comics which slumped sharply after World War II, was sparked by creating characters that identify with the current generation. He said that for many years it was thought the comics were just for the under 14-year-olds.

"Within the next decade," he predicted, "it is my belief that comic books will come into their own as educational medium and be universally recognized as perfectly viable forms of communications, education and art."

HOW POPULAR comic books are on the campus can best be reflected by a report issued by College and University Business Reports which stated:

"Comics are so popular that more than 50,000 students now pay a dollar each to belong to a comic book society with chapters on more than 100 campuses."

Among the universities and colleges where noncredit comic book courses have been tought are Brown, Tufts, Indiana, Texas Tech, Bowling Green, Hunter, Auburn, Brigham Young and Wisconsin U. at Milwaukee. The Congressional Library houses a huge collection of comic books as do the libraries of such institutions as Princeton and Northwestern.

Not Even Peanuts For Charlie

By MICHAEL McGUIRE

Chicago Tribune Dispatch

MOSCOW — Charlie Brown kidnaped by the Russians? Good grief! What next?

America's No. 1 ne'er-do-well has been pirated by a Soviet newspaper whose editors claim they have no obligation under international law to pay cartoonist Charles M. Schulz a single kopeck for Charlie's labor.

Once attacked by a Communist newspaper as "a filthy capitalist tool," Charlie Brown for the last couple of weeks has been appearing in an English language edition of the Moscow News.

SCHULZ AND his associates never were asked permission to reprint the world-famous "Peanuts" cartoon.

"We didn't ask the artist's permission because we didn't have to," an editor of the Moscow News said.

But didn't the Soviet Union sign the International Copyright Convention amid much fanfare and good faith last spring in Geneva? Yes, but . . . well, you see, there seems to be a loophole.

"OUR PAPER," the editor said, "as well as all other papers, is not covered by the convention signed by the Soviet Union. Only books and magazines are covered."

(Schulz, interviewed in California by telephone, said it was his understanding the Moscow News editors were reproducing what they considered to be the most popular American comic strip.

("It's flattering to be stolen rather than not be worth stealing," Schulz said. "I only wish they were using more recent material. I understand some of the strips are 15 or 20 years old.")

MANY Westerners believed that when the Soviet Union signed the convention it would end the Soviet habit of stealing work authored in the West and publishing it without permission in Russia.

But one Moscow report has it that Soviet publishers will rechristen the satirical magazine Krokodil as a newspaper so it once again can publish Yankee satire without copyright conflict.

The strip running in the Moscow News is taken from a book called "You're a Winner, Charlie Brown" and shows the hero trying to build a bird house under the piercing glance of cynic Lucy.

EVEN Charlie may have liked the way the Moscow News editors described him in the first episode. He was labeled "inquisitive, restless, industrious, and very, very thoughtful, with lots of his own ideas."

But there was one label that would have sent him charging to hide his head in the nearest paper bag.

They called him English.

ARTICLE SUBMITTED BY KENT AKSELSEN

ARTICLE SUBMITTED BY JOHN FISCHEL

Disney World Theatrics

Mickey Mouse, Friends Lose Bid For Union

WASHINGTON (AP) — Mickey Mouse says kids kick his shins. The Big Bad Wolf says his ears get pulled, and it hurts.

But the National Labor Relations Board has ruled that just because Mickey and his friends at Disney World occasionally run into some nasty kids, is not reason enough for the Disney characters to have their own union.

Mickey, the Wolf, Snow White, Br'er Fox and some 60 others at the Florida amusement park petitioned to form a unit of the International Alliance of Theatrical Stage Employes and Motion Pictures operators, AFL-CIO.

Their employers suggested they be included in an operators-service unit which represents nearly everyone else employed at the park, including the people who sell hot dogs, guide tourists and change hotel beds.

Special Problems

Taking their case to the NLRB, the comic characters argued that they have special problems which only their own union could understand and fight to solve.

The characters said their job puts them at the mercy of visiting children, who often kick and tug on their costumes, and requires them to shake hands and pose for pictures with the tourists.

They cited "a higher incidence of minor first-aid problems" than experienced by the park's other employes. The Big Bad Wolf, for example, complained that kids pull on his ears, which are attached to a heavy mask, and that this hurts his real ears.

Working in the hot sun with the heavy costumes, they argued, also sets them apart because they have a special schedule — half-an-hour on and half-an-hour off for eight hour shifts.

But the NLRB wasn't convinced. In dismissing their petition on final appeal the board ruled that "the 'characters' are not actors; they do not constitute a craft.

"They are," the board said, "essentially unskilled or at best semiskilled individuals whose working conditions, benefits, etc., are similar to those of other employes working in the Disney World complex."

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CHARLIE BROWN DRAWS RINGING PROTESTS ALL OVER

When Charlie Brown gives a telephone number, his fans pay attention. And they call the number. That's what happened in a flock of American cities after such a number — 762-6414 — appeared in the "Peanuts" cartoon strip. For instance, in Moline, Ill., the phone number happened to be that of the K.C. Hendricks family. Their phone began to ring in mid-afternoon, and before the barrage of calls from "Peanuts" fans let up that night, 55 callers were logged. Most of the calls were taken by Debbie Hendricks, 21, a dental assistant who happened to be on vacation. "Most of the callers were young children," she reported. "After I read the comic strip, I went along with the situation.

MISS HENDRICKS

"One little boy was so cute. He wanted to talk to Snoopy. I had to tell him that Snoopy was out playing with Charlie Brown." But too many calls which start out, "Is Charlie Brown home?" can be wearing. And eventually, the phone company helped the Hendrickses take their telephone out of service for a while. "We were completely baffled at first," Hendricks said. But the mystery was solved when he and other family members heard accusatory reminders that their phone number was in the local newspaper.

"We looked at the comic strip, and sure enough it was there in the last frame of the strip, with Charlie reading a note to some little girl and asking her to call him at our number," Hendricks said. The telephone calling binge rebounded on Charles Schultz, the creator of the strip. Bright and early the next morning, he got a call from one of the newspapers that carried that strip. "It's dawn," Schultz muttered. "I don't accept calls at this hour in the morning." But he was told that a lot of other people were getting unwanted calls, and some were having their sleep interrupted. "It was just a number," he apologized. "I just picked it out of thin air." He sounded very much like Charlie Brown does when he complains, "Why does our team always lose when it's so sincere?"

ARTICLE SUBMITTED BY KENT AKSELSEN

ARTICLE SUBMITTED BY DON FAGANS

Reading Habits Did Them In

Ray Kuckelsberg, a private eye, decided to get the thieves who stole his son's valuable comic book collection, including a complete set of Spiderman, Batman and Superman comics.

Kuckelsberg, who runs the C. J. Detective Agency in Totowa, said yesterday that he posted information about the 350 comic books stolen on Jan. 31 and offered a $100 reward for information leading to their whereabouts.

Cops Caught 'Em

"I knew the thieves were people who knew about comic books because they took only the most valuable ones and left the others," said Kuckelsberg, who houses his son's 5,000 comics in his office adjacent to his home.

On Tuesday, authorities picked up two neigborhood kids, ages 11 and 16, and recovered all but 11 comic books from them.

"It was easy to find the thieves," said Kuckelsberg. "After I posted the information, people called me and gave me some names. I gave the names to the police and they investigated the matter."

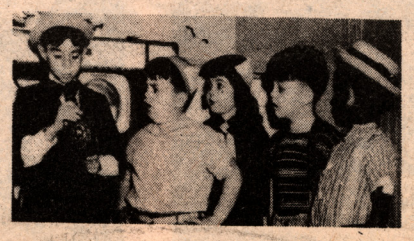
Price Depends on Rarity

The value of the books is undetermined since the rarer the copy, the more comic book collectors are willing to pay for them, Kuckelsberg says.

Now, Kuckelsberg's son, Raymond Jr., 14, keeps his books, which he has been amassing for the last six years, under lock and key and a newly installed burglar alarm.

ARTICLE SUBMITTED BY TIMOTHY O'HERIN

St. Louis Globe-Democrat Mon. Feb. 10, 1975



The Little Rascals

Are the Little Rascals racist?

OMAHA. — WOW-TV here has received about 300 phone calls and 100 letters protesting the station's decision to drop the "Little Rascals" comedy series. Program director Ken Ladge said the show was canceled last week because of complaints that the series, produced in the 1930s under the title "Our Gang," depicts negative racial stereotypes. He said the protests had come from both blacks and whites, adding that the series may be put back on. WOW replaced the series with a game show, "It Pays to Be Ignorant."

SCOPE VISITS MAD MAGAZINE

ARTICLE SUBMITTED BY
KENT AKSELSEN

You walk into a tall office building in New York City. You take the elevator to the 13th floor. You step out into a hallway. Everything seems normal — until you enter one of the offices.

Rubber blimps hang from the ceiling. The walls are covered with pictures of a grinning idiot. A King Kong gorilla looks in through a window. A large rubber chicken stares at you from a corner.

This place is crazy! No wonder. You are in the office of MAD magazine.

MAD is the most successful humor magazine in this country. What kinds of people put it together? What goes on behind the scenes? We'll tell you about our visit to MAD. (Big deal!)

THE CAST OF CHARACTERS

William Gaines is the publisher of MAD. He's the boss. To look at him, you'd never believe it. He has long gray hair and a messy beard. He never wears a tie, and his clothes look old and sloppy. He keeps a skull in his office. He says it's his father's. (Who knows?) He is — unusual.

Al Feldstein is the editor of MAD. He decides what goes into the magazine. Next to Gaines, Feldstein looks very straight. He says he runs the magazine "by the seat of his pants." In other words, he does what *he feels* is right. He doesn't spend time with polls and studies. He doesn't try to find out what his readers think is funny.

"I don't want to know," he told SCOPE. "Then I'd have to worry about following rules. We print what *we* think is funny."

He and his staff must be doing something right. MAD has over two million readers.

Jerry De Fuccio and Nick Meglin are associate editors. They help Feldstein decide what goes into the magazine.

"I was going to be a doctor," Jerry said. "My father was a doctor. He practiced surgery by cutting up my comic books. That made me so angry that I went into the comic book business, instead of medicine." Jerry has been at MAD for 20 years.

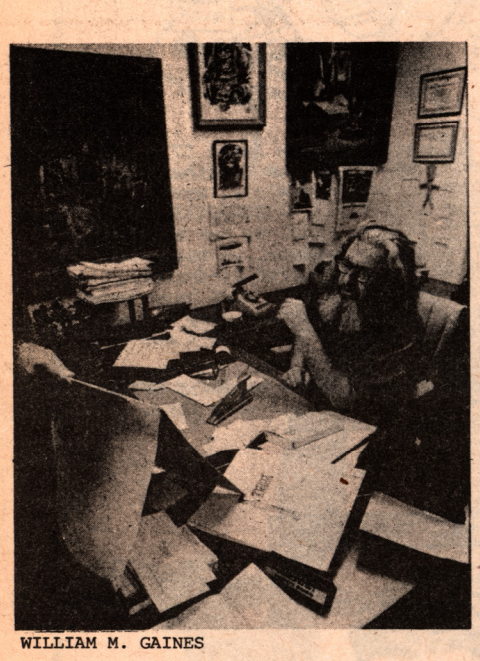
Nick Meglin said. "I took this job thinking I wouldn't stay long. I was just out of the Army. I needed a job. I wanted to draw book covers. Meanwhile, I thought, I'll work for MAD. That was 17 years ago."

Jerry and Nick look normal enough. But don't let that fool you. You can't always tell when they are putting you on. But you begin to think it's almost always.

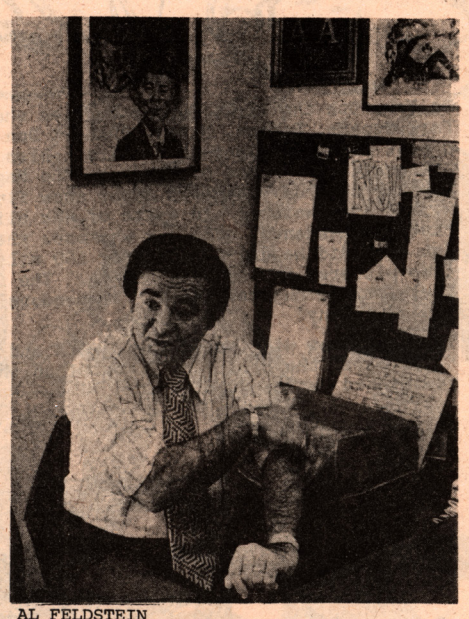
For example, when SCOPE called MAD about this article, Jerry answered:

SCOPE: I'm calling from SCOPE magazine.

Jerry: SCOPE magazine! I read it all the time. In fact, my job here is to read SCOPE. I was reading it when you called.

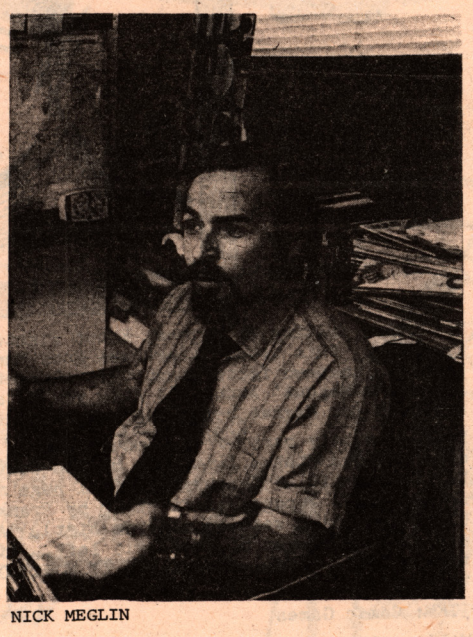


WILLIAM M. GAINES



AL FELDSTEIN

JERRY DEFUCCIO



NICK MEGLIN

LEW BRENNER

NORMAN MINGO

THE KID ON THE COVER

John Putnam is the art director. He's in charge of how the magazine looks. He has white hair and a mustache. He wasn't sure if he should let us take his picture. "We're all supposed to be young, you know," he said.

Len Brenner is the production manager. What does he do? He wouldn't tell us. "I get paid once a month," was all he'd say. He makes lots of wisecracks. Maybe he does something else, too. "I'm the baby on the staff," he says. "I've been here less time than anyone else." He's been at MAD for only 14 years.

Alfred E. Neuman. No, there is no real Alfred E. Neuman (shown on the cover). But his spirit is everywhere. His picture grins down at you from every wall in the MAD office. And we did talk to **Norman Mingo**, who draws most of MAD's covers.

"I couldn't guess how many times I've drawn Alf," he said. He added that MAD did not invent Alf. "I used to see his face when I was a kid. He was in ads and on postcards. There were ads for dentists in those days. You'd see Alf with 'Me worry?' under his picture."

Once MAD had to go to court to fight for Alf. A woman said her husband had invented Alf's face. She said he had drawn the face in 1914. MAD, she said, had no right to use the face.

MAD won the case. If they had lost, they would have had to pay the woman several millions of dollars. That's a lot for "the idiot kid," as they call him.

THE USUAL GANG OF IDIOTS

MAD's writers and artists are called "the usual gang of idiots." They work at home or in their own offices. They bring their work in, or they mail it in. They often talk with the editors over the phone.

George Woodbridge, one of the artists, called Nick while we were there. It was a short phone call. Afterward, Nick said, "He screamed a bad word into the phone. Then he hung up. I wonder what he wanted. Well, that's one way to do business."

So, these are the people who put out MAD. How do they do it? Are they ever serious?

Al Feldstein gave us a serious answer. "It's not simple putting out the magazine. We have to work very far ahead of time. This can cause problems. Last fall, we wanted to do something about the election. Of course, it had to come out before the election. Well, we work on the October issue in July. But, in July, we didn't know who the candidates would be.

"We had an idea for the back cover. It would be a picture of the Statue of Liberty. The candidates would be in the windows of her crown, and she would be crying. So we had an artist draw 11 different people to put in the crown. We had Humphrey, Kennedy, and others. Then McGovern got it. So we sent his picture to be printed. Then McGovern changed his Vice-President. Luckily, we could change Eagleton to Shriver at the last minute. If McGovern had waited one more week, it would have been too late. Well, maybe it would have been funnier that way."

PARODIES

MAD is famous for its parodies of movies and TV shows. A parody is a copy of a story, told in a way that pokes fun at it. (On page 7, you can read the beginning of a MAD parody of TV's *Columbo*.)

How are the parodies done? "First, we decide which movie or show to do," Feldstein said. "If we make fun of something, it doesn't mean we think it's bad. We just look for something we think we can make funny."

"Sometimes we all go to a movie together," Nick added. "I remember when we saw *Love Story*. Everyone in the theater was crying. We were laughing. People must have thought we were crazy. But we could already see what we could do with the movie."

Jerry said, "Sometimes things seem funny to us that most people wouldn't notice. Take *The Godfather*. In the movie, Michael had to learn how to shoot a gun. But he was supposed to have been a hero in the Marines. Didn't he learn to shoot a gun then? That struck me funny. But probably most people didn't notice it."

"Usually, we pick movies or shows that are big hits," Feldstein said. "A parody of *The Godfather* will seem funnier if you've already seen the movie. First, we get one of our writers to see the movie. Then we talk about it together. We try to figure out what we want to show in our parody.

"Then the writer goes home and writes the piece. He doesn't worry about how long it is. He doesn't worry about how it will look. That's my job. I figure out which scene should go in each box. Then I tell an artist what to draw in each box. He does pencil sketches. We look them over. We make some changes. Then he does the final drawing."

MAD ACTUALLY HELPS ITS "VICTIMS"

Some of MAD's parodies can be pretty mean. Do the movie and TV people mind?

"Most of them love our parodies," Feldstein said. "Once we really did a job on Clint Eastwood, but he loved it. He sent us a great letter. Once we did a parody of a movie with Elizabeth Taylor and Richard Burton. They liked it so much, they asked us for the drawings. I hear the drawings are hanging up in their home.

"When we first started, the movie companies didn't like us at all. Then they saw that a MAD parody makes people aware of a movie. Some of our readers might not have heard of *Dirty Harry*, let's say. They read our version. Then they may go to see the movie. Also, they know we only do movies that are hits. A MAD parody is a way of saying that a movie is popular. So I guess the movie people think we're okay now. We're part of the American scene."

How did MAD get where it is today? It's a strange story. But, then, why not?

William Gaines' father published comic books. He was one of the first people to make lots of money with comics. When he died, his son William took over. William didn't know much about the business, but he managed to keep it alive.

After a while, he met a young cartoonist, Al Feldstein. Together they started something new — horror comic books. Feldstein wrote all the stories, one a day. He had to give up art. There wasn't time to write and draw. His stories were bloody and frightening, and they sold well.

THE BIRTH OF MAD

Gaines also published war comic books. He hired an artist named Harvey Kurtzman to work on them. But Kurtzman's real interest was humor. So, in 1952, Gaines let him do a humor comic book. They called it MAD. It was mostly parodies of well-known comic books.

MAD was a success. The horror comics were making lots of money. Then trouble hit.

At that time, many people were upset about juvenile delinquency (young people breaking the law). Newspapers wrote about young people "going bad." Some blamed horror comics. They said the comics were too violent. Reading about bloody crimes might lead young people into crime.

"It was crazy," Feldstein said. "How could reading about a bloody corpse make a kid go out and steal a hubcap? But a lot of people believed it."

It was a bad time for Gaines. Some stores wouldn't sell his horror comics. After a while, he had to stop printing them. He brought out some new comics, but they didn't do well. Soon the company owed a lot of money. They had nothing left, except MAD.

By this time, MAD was a magazine, not a comic book. It made fun of all kinds of things, not just comics. And it was doing very well.

HARD TO STAY ON TOP

MAD became more and more successful. But Kurtzman and Gaines did not always agree on things. In 1956, Kurtzman left. Gaines thought that might be the end of MAD. But Al Feldstein became the editor, and he's been the editor ever since. (Some people say he makes more money than any other magazine editor in the country.)

"We all work really hard here," Nick said. "It's not as crazy as you'd think. Being funny is a serious business."

"You should see us at a story meeting," Jerry added. "Sometimes we'll sit and sit, and we won't think of one funny idea."

Nick said, "We're number one, and it's hard to stay on top. You have to keep thinking of new ideas. You have to be very aware of what is happening."

"Most adults don't realize how aware most kids are," Feldstein said. "Adults talk down to kids. We try not to do that."

One way MAD keeps up with kids is through the letters they get. This is Jerry's department. He puts together the letters page at the front of each issue.

"We get over 500 letters a week. Some are serious. Some are funny. We get letters like: 'I was going to write you, but I changed my mind.' Or: 'I'm writing this letter in crayon. They won't let me have sharp objects here.'

"Then a lot of kids send in articles for us to print. I figure every class has a class clown. The other kids tell him he's funny, so he sends his stuff to us. Most of what we get isn't good enough to print.

"Once, a high school girl from Detroit sent something in. We liked it. So we paid her for it and printed it. We told her to send more stuff. She never did. I guess, after one mistake, she went straight."

WISECRACKS AND PRACTICAL JOKES

Members of the staff work hard. But they kid around a lot, too. While we were there:

Nick (*to Jerry*): Is this spelled write?

Jerry: Yeah. That's right.

Nick: Boy, some of our writers write funny. But they spell even funnier.

And later:

Jerry (*to Nick*): Is this the right pagination? (Pagination means how the pages are numbered.)

Nick and Jerry (*singing together*): It was pagination, I know...(to the tune of "It Was Fascination").

And so it went. The staff seems to become especially crazy during MAD trips. Each year, Gaines takes the office staff and "the usual gang of idiots" on a trip.

The first trip was to Haiti. Gaines learned that there was one boy in Haiti who got MAD. So he got the whole gang into several jeeps. They drove up to the boy's home. Then they gave him an order card, so he could order MAD for the next year. (Big deal!)

Once, the MAD gang was in Pisa, Italy. Gaines left an "Alfred E. Neuman for President" sign at the top of the Tower of Pisa.

Also in Italy, some workers were on strike. The MAD group watched the picket line. Then they saw something strange. At the end of the line, holding a picket sign, was Sergio Aragones, a MAD artist.

In a restaurant in Puerto Rico, Gaines gave the waiter the order. It took a long time, because there were 21 people at the table. The waiter wrote it all down. Then Gaines looked up at the "waiter." It was Sergio Aragones, the MAD artist.

The MAD people have been to Europe, Africa, and Japan. In the future, they may go to Tahiti or China.

"I always think of what my father told me," Jerry told us. "He always said, 'If you keep your head buried in a comic book, you'll never see anything of the world.' Boy, was he wrong!"

We asked him, "Are the trips partly why you've stayed at MAD for 20 years?"

He looked surprised. "Stay? Where else could I go?"

We asked, "You mean nothing else would be as interesting?"

"No," he said very seriously. "No one else would take me. Not after working here all these years!"

CRUSADER COMMENTS

COMPANIONS IN ADVENTURE!

ITEM: Review of Vol's 1&2 of Prince Valiant and Flash Gordon.

Nostalgia Press, Inc., Box 293, Franklin Square, N.Y. 11010, in partnership with King Features Syndicate presents two great adventure masterpieces in four, full-color volumes of 160 pages each. Volume one of each saga starts at the beginning of the strip. Each volume is $12.95.

I'd like to say these volumes are fantastic, but I must admit they are not all they could be. The Prince Valiant volumes are the better of the four. The reproduction seems clearer than the Flash Gordon volumes. The covers of the Flash Gordon's and Vol. 1 of Prince Valiant are uninspired. Volume 2 of Prince Valiant, however, is a beautiful piece of color work. (Vol. 1 might have been better with a white background) I've seen foreign reproductions of some Prince Valiant pages and have both the Flash Gordon Italian books with Alex Raymond's art. These are far superior to the Nostalgia Press books. (It's strange that this should be, since I believe many of the Nostalgia Press pages are reproduced from a foreign source.)

The color work is what bothers me most about these four volumes. In some places the color is beautiful, but in far too many the coloring fails completely. Crowd and battle scenes especially suffer when they are colored one color. Perhaps if I'd never seen the foreign versions, I'd feel better about these volumes from Nostalgia Press...but I have and how I wish that Nostalgia had come close to their like.

Another flaw in the Flash Gordon volumes is the panel arangement. Unlike the Prince Valiant books, which reprinted one complete Sunday per page, the Gordon books break up the panels. In some cases the story is told out of sequence and I've noticed panels left out.

There are plus factors to these volumes though. The use of tone color is done very well (the use of orange highlights and other color highlights). Also, for collectors who haven't got runs of these strips they are an excellent buy. If you had to buy all these strips the cost would be out of sight. For $12.95 they are a good buy!

Item: ORIGINAL ART SALE!

My above rendering of Flash Gordon and Prince Valiant is up for bid. However, this time the offering is a bit different. The original of this drawing is in full color and matted in gold. I'd like realistic bids on this piece, as it's an especially nice item. Highest bid offered by the next time this column sees print gets it. Send bids to the address given at the end of this column.

ITEM: Through A Used Book Store Lightly. by TOM HEGEMAN

Part 4.
This article will concern itself not with used books, but with recent reprints of some older works. A number of these reprints are being published by Dover Publications, 180 Varick St., New York, N.Y., 10014, a company which is finally beginning to be noticed by fandom. It's worth your time to ask for their catalogue. It's sent quickly and it's a joy to browse through. Unless your interests are so narrowly confined to comics that you can not admit the existence of the rest of the world, you're almost sure to find something of interest in the catalogue besides books relating to comics. For one thing, it's about the only place an Ambrose Bierce fan can glut his appetite these days. And besides, you can't beat Dover's prices. Here are some of their gems.

The Best Of Gluyas Williams was reviewed by Don and Maggie Thompson some months back, but I feel I too should mention it since the book is exceptional. It publishes the best cartoons from The Gluyas Williams Book (1929) and Fellow Citizens (1940) with a foreword and preface (by Charles Dana Gibson and Robert Benchley respectively) taken from the former.

Williams's ability to mirror man's foibles have rarely been equalled. In fact you could spend a good deal of time on any one of his single panel cartoons, since every detail has a purpose. Nobody stands around just to take up space. Even the most incidental characters in the background are doing something (if only wearing a facial expression) to enhance the cartoon. This book can be looked at time and again and I can guarantee you'll find something new each time.

Incidently, I've learned that Mr. Williams is still alive although he hasn't drawn for over 20 years. If you get a chance to read this Mr. Williams, I'd just like to say "Thank You" for the years of enjoyment you've given me.

Another book which I consider a "must-have" item is Dover's reprint of Milt Gross' HE DONE HER WRONG. This reprints the 1930 edition with a new introduction. What makes the book a classic is that it is a novel with no words - just pictures. Gross worked with silent films and this has all the best characteristics of a silent melodrama. Like the silent films the story is filled with "bits" which have no or little relation to the story but are hilarious in themselves. The book has all the elements of the melodrama-homicides, a strong, silent hero, a mustachioed villain, chases, and a beautiful heroine. The tone is a haplinesque and the book is considered by many to be Gross' graphic masterpiece. Dover also publishes Gross' NIZE BABY, the story of the Feitlebaum family and their neighbors. Illustrated by the author it is considered his prose masterpiece. Both are worth having.

Not a reprint in the sense of the others is Dover's ENGRAVING OF HOGARTH. An oversized (11 x 13¾) book of 101 of William (NOT Burne) Hogarth's best engravings, edited by Sean Shesgreen, the book itself is a work of art as well as a nice reference work for the casual student. Hogarth was a master painter and an equally skilled ingraver. Any history of English art will explain his importance better than I can.

So what is his relation to cartoons or comics? For one thing, his best engravings were satires, sticking him firmly in the cartoon class. Second he published a number of "progresses" such as "A Harlot's Progress" and "A Rake's Progress" (both included in the book) which portrayed chronologically a person's (or thing's) progress, early graphic narratives.

Each of Hogarth's prints is preceeded by several explanatory paragraphs by the editor which one finds one absolutely needs to really understand what is going on. Reproduction is excellent especially with the large size, and the book comes highly recommended.

John Held Jr. is best known for his drawings of the flappers of the '20's. Less known is a series of woodcuts (well, actually linoleum, but who are we to quibble) done for The New Yorker. These dealt with the Gay Nineties and are every bit the equal of his flapper drawings in capturing the flavor of an era. Around 1931 these were collected in The Works of John Held Jr. If you can't find the original, you can get the Dover reprint called The Wages of Sin. Many of the drawings were risque at the time. Many were captioned with quotes from old songs. Many are satirical, all are funny. Included is a section of maps, such as the one of the U.S. which showed it overrun with gas stations, hot dog stands, and boot leggers.

In the same vein is a reprint (distributed by Crown) of a very bawdy version of Frankie and Johnny published privately in 1930. Woodcuts by John Held Jr. illustrate every verse of The Saga of Frankie and Johnny. One of the woodcuts is featured in The Wages of Sin. This is a small book published in 1972, now being remaindered. My copy cost 50¢ and would have been a bargain at several times the price.

The last item is unusual to say the least and may be impossible to find. It is a 1970 reprint of Le Maneige Royal (Royal Horsemanship) by Pluvinel - first published in 1626. It is a photographic reprint having the old type. The book is huge (approx. 19 x 14) and is in French and German.

The book was written for Louis VIII of France and raised horsemanship to an art. Of interest to comic fans are the many beautiful full page engravings showing riding equipment and training proceedures.

The book was distributed by Crown and comes with a slipcover. I know the French can still be read if one knows the language. Probably the German can be too. The price is high, though - I paid $15.00 for it, remaindered. But at roughly 30¢ per poster-size engraving even this isn't so much. The book is worth the effort to find.

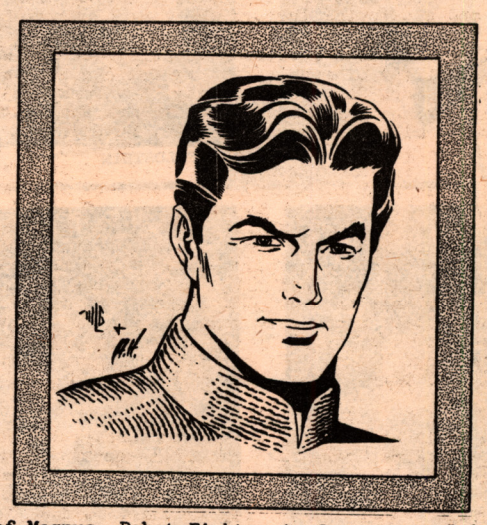
Keep those card(s) and letter(s) coming. I welcome comments and love it when somebody shares a "find." My address is: Tom Hegeman/ R.D./ Chatham, N.Y./ 12037.

Item: SUNDAY FUNNIES BIG SUCCESS!

On Feb. 9th the first Sunday Funnies show took place at the Hotel 57 - Park Square, Boston, Mass. "Dandy" Don Phelps and I had put together quite a neat package---Over 40 dealers tables of comics and nostalgia, movies and the guest appearance of Mandrake the Magician artist FRED FREDERICKS. The weather man had predicted minor snow flurries and per usual he was WRONG--- we had a snowstorm! In spite of the blizzard raging outside, we had a fantastic attendance. The guy who made the show though was Fred Fredericks. Not only did he drive well over 100 miles in snow for us, he must have drawn free pictures for half of Boston. The fans were lined up four deep at our table. Fred enjoyed himself tremendously and we enjoyed him. He's one fantastic guy!

The next show will be on April 20th and guest of honor will be BARRY SMITH. He'll be at the Blue Star Productions table to meet and talk with fans. If you missed Sunday Funnies last time---don't miss this one!

Item: COMIC CRUSADER



The above drawing of Magnus, Robot Fighter is from issue #16 of Comic Crusader. This issue interviews Russ Manning about Magnus and uncovers many hitherto unknown facts about this character. (Did you know Carl Barks played a part in Magnus' success?) Also you'll see for the first time, the costume designed for Magnus before the one actually used in the comic.

Magnus is only part of the issue though. There's an interview with the E-Man men Cuti and Staton (with art by Joe Staton), a Marie Severin interview, a New Gods article (featuring a full page meeting of Darkseid and Orion by Jack Kirby) and a 7 page sci-fi strip by Frank McLaughlin (presently doing Marvel's black and white version of Iron Fist). All this for only $1.00 *Note: There are only 12 copies of issue #15 left. If you're ever going to order the ultimate Capt. Marvel issue...DO IT NOW! Order from the address at the end of this column.

ITEM: Comic Games

William L. MacIntosh, Jr./ Prospect Park, Pa.
On the cover of Strange Tales #179, featuring Warlock, the comic code seal reads as follows: Approved by the Cosmic Code.

John Wolham/ Pearl River, N.Y.
In Marvel's black and white Planet of the Apes #4, in the adaptation of the movie on pg. 67, middle left panel, George Tuska has drawn the three apes in the "3 Wise Monkeys" form: See no evil, hear no evil and speak no evil. In Marvel Premiere #21, pg. 3, top panel. To the left on a telephone pole is a sign saying "Elect Kieth Pollard for Treasurer of New York."

Dave Myszka/ Grand Rapids, Mich.
No doubt by now several fans have noted the similarities between Gondora in Ka-Zar #8 and the biblical cities of Sodom and Gomorrah; especially Kamil's looking back upon the devastation and being turned into a pillar of ash.

David Egley/ Trinidad, Colo.
In Giant-Size Master of Kung-fu #3 on the first page, the name B.S. Warrens appears on a window. On the cover of Psycho #24 the last name on a grave stone is Ingels. On the inside front cover of Nightmare 22, it shows Al Hewetsom sticking pins in an effigy of James Warren.

Richard Drachtman/ West Hempstead, N.Y.
E-Man #6 page 3, panel 3 - newspaper headline reads "Evel Knievel to jump Atlantic Ocean. page 9, panel 1 - U.S. Snail painted on mail truck. page 5, panel 4 of the Rog 2000 story shows Rog reading a copy of Just Married.

Ken Meyer Jr./ Hill AFB, Utah
The first page of Defender's #22 was really loaded with comic games. Most were graffiti scrawled on tenement walls in the background. Such were: Mark E (Evanier), John V (Verpoorten), Duffy (Vohland), Sal B (Buscema) and the address of the building was 575...Marvel's address.

That's all for now gang. This column is produced and directed by:

MARTIN L. GREIM/ BOX 132/ DEDHAM, MASS./ 02026

BEAUTIFUL BALLOONS (of which this is installment #30 for the April 1975 issue of the ever-delightful Buyer's Guide) is produced by Don and Maggie Thompson, 8786 Hendricks Rd., Mentor, Ohio, 44060.

For the second month in a row we are embarrassed by not knowing the name of the artist who drew our column heading. Would those who are kind enough to send us artwork please sign it (legibly) or at least write your name (legibly) on the back of the art? We really admire the art at the left and the other art by the same person featured this month but we cannot, at the moment, put our hands on his letter...

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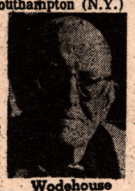
OBITUARIES AND OTHER NEWS Artie Simek, veteran Marvel letterer, died Feb. 20 of pneumonia. He initially contracted influenza which developed into pneumonia. His name is probably one of the best-known of the non-artists and non-writers at Marvel. ## Bill Walsh, 61, a producer-writer for Walt Disney Studios who helped create Mary Poppins, The World's Greatest Athlete, Bedknobs and Broomsticks and The Absent-Minded Professor, died 28 Jan of heart failure at a Los Angeles hospital. ## You will note a more extended obituary on one of our favorite writers, P. G. Wodehouse, elsewhere on this page. We would like to recommend a few fine books for Wodehouse fans, ones we have just bought for ourselves. First, David A. Jasen's P. G. Wodehouse: A Portrait of a Master (Mason & Lipscomb, $12.50) is a fine biography by a bibliographer, one which devotes most of its emphasis to how, when and where Wodehouse's stories were written and published. Of most value to us was an extensive bibliography -- but it leaves us mildly puzzled in one case: Jasen lists a novel called Mike and we have Mike at Wryken and Mike and Psmith which Jasen does not list at all -- are these two halves of the book he lists as Mike? Any Plum addicts who can enlighten us? We also recommend The Golf Omnibus by Wodehouse (Simon & Schuster $7.95) which collects all (?) of the master's golf short stories in one volume and The World of Mr Mulliner by Wodehouse (Taplinger $12.95), a complete collection of all the Mr. Mulliner stories -- 31 stories in the first and 42 in the second. We do not blindly recommend that anyone rush out and buy all three volumes on our say-so -- you might be one of those benighted unfortunates who can't accept that Wodehouse was one of the funniest writers ever to brighten the earth. Try a story or two in your local library first; if you like it, you will like just about anything he ever wrote.

P. G. Wodehouse, 93, dies; humor writer for 70 years

15 Feb 1975

From Wire Reports

NEW YORK — P. G. Wodehouse, 93, one of this century's most prolific, popular and durable writers of light fiction, died last night in the Southampton (N.Y.) Hospital.



Wodehouse

Dr. John Johnson, who had been attending the author, said he had entered the hospital for observation on Tuesday.

Wodehouse had finished his evening dinner and was sitting quietly in his chair, smoking his pipe, when the end came. Johnson ascribed his death to a heart attack.

Although he wrote of the Drones Club, Bertie Wooster (an idiot), and Jeeves (his valet and friend), in an England that never existed, Wodehouse actually was an American citizen.

He had lived in the same house in Remsenburg, N.Y., since 1951 and became an American citizen in 1956. This forsaking of his native England was ignored on New Year's Day when Queen Elizabeth II made him a knight commander of the Order of the British Empire.

This made him Sir Pelham Grenville Wodehouse, rather than P. G. Wodehouse, a more modest name he preferred.

The queen's honor was taken as perhaps an official act of forgiveness for his wartime broadcasts. Under contract to the Columbia Broadcasting System while he was held in Berlin by the Nazis, he had made a series of humorous broadcasts to the United States.

While his comments were intended as satire, meant for a nation not yet at war, he found that the Nazis were using his talks as propaganda and his fellow Englishmen regarded him as a traitor.

Wodehouse wrote close to 100 novels, perhaps 500 articles and essays, some 16 plays, movie scenarios and lyrics for musical comedies.

Millions have sung his song "Bill" without ever realizing he wrote the lyrics to Jerome Kern's melody from the musical comedy "Showboat."

His last book was known in England as "Aunts Aren't Gentlemen" and in the United States as "The Catnappers." The title, in England, referred to another of Wodehouse's best-known characters — Bertie Wooster's ferocious Aunt Agatha.

Wodehouse was nicknamed "Plum" from the way his first name, Pelham, sounds when pronounced rapidly.

William Hazlett Upson, 83, author of the dozens of "Alexander Botts" stories that ran in the Saturday Evening Post for 46 years, died 7 Feb in a hospital in Middlebury, Vt. The stories were written in the form of letters between Botts, a salesman for Earthworm Tractors, and his long-suffering superiors. All were good light entertainment. ## The News-Herald, a newspaper published in our county, did a long wrap-up on the comic-book scene in our area. We are not reprinting it because it was too long to be of general interest; most unusual thing about it is that it was remarkably accurate. We were not interviewed because Don works for a rival newspaper and all the fans but one mentioned were strangers to us -- among the strangers to us was Lake County's "King of the Comic Book Collectors," who has (gasp!) 4000 comics. We know at least two persons in the county who can beat that, and probably five. Newspapermen are impressed by the oddest things -- all the Ohio papers carried an awed account of how, at the recent Columbus con, someone sold a copy of Fantastic Four #1 for $100. ## The Scene (a Los Angeles campus paper??) recently ran a cover piece on comics with a cover illustration by and photo of Allan Kurzrok. Rick Burton sent it to us; it is the 11 Jan 75 issue.

We recently found out that the Post Office sticks colored discs on letters delivered to downtown office buildings, all the letters for a specific building have been bundled and identified by discs of the same color, a method of dealing with deliveries to places that get an extraordinary amount of mail. ...Our mail often comes with little pale green discs; we apparently are regarded as equivalent to an office building.

MORE NEWS Gerry Conway has left Marvel to write and edit for National-DC. He will be writing for Joe Orlando and Julius Schwartz and will edit five comics -- Man-Bat, the All-Star Squad (the Justice Society of America!), something with Jack Kirby (possibly A-SS; uh, All-Star Squad doesn't abbreviate well...), something with Steve Ditko and something we don't know anything about. Those books might get only a one-issue tryout in First Issue Special or a short run on their own (we hear that most of DC's plethora of new books are going to get only about three issues, then be suspended until sales figures are in). ## Dave Kraft also quit Marvel; he will be Larry Lieber's assistant editor at Seaboard/Atlas. ## DC, which has been publishing comics about Captain Marvel (a name which is trademarked by Marvel) and Atlas (the name of a rival publishing company) and barely backed down on infringing Jim Steranko's copyright on Talon (the book is called Claw and is composed almost entirely of Conan swipes) and which was going to call Justice Inc. The Avenger until Marvel's lawyers convinced them otherwise, now threatens to sue Marvel over "The Scarecrow," a character to be featured in Dead of Night on the grounds that DC has a villain by that name (so does Marvel and he has been around for more than a decade). This is ridiculous, equivalent to forbidding anyone else doing a comic with a truck because they had a truck in one of their comics. If DC rattles Marvel's cage on this, they just may find themselves forced to alter the name of the big red cheese entirely, not just in ads. Never attack in an area where you are particularly vulnerable.

With Conway and Kraft gone, Marvel is reassigning writers (this is the lineup as of Feb 20 at 6 p.m. EST; we make no guarantees beyond that): Len Wein will write the Spider-Man books, Marv Wolfman has Daredevil, Chris Claremont has (the new) X-Men, Roy Thomas has Thor, Tony Isabella has Marvel Two-in-One, Doug Moench has Ka-Zar (and, we guess, Savage Tales), Bill Mantlo has the Morbius color comic (Fear), Archie Goodwin will write Punisher if he gets his own book and John D. Warner will do Living Mummy in Super-natural Thrillers and Tigra in Giant-Size Chillers.

Marvel has canceled Giant-Size Dracula, Giant-Size Man-Thing and Giant-Size Werewolf by Night which had been doing so well they were going all-original material. Seems they found out that they were hurting the sale of the regular size books. What does this do to the Howard the Duck series?

Marvel is adding three giants to replace the above. Giant-Size Inhumans by Doug Moench, Giant-Size Champions (a new group consisting -- at this writing -- of Angel, Iceman, Hercules, Black Widow, and either Powerman or Black Goliath) by Tony Isabella and (take a deep breath, now) Giant-Size Starhawk and Guardians of the Galaxy. The first issue of the latter will finally print a Roy Thomas/Dan Adkins story done years ago for Marvel Super-Heroes #21 (1969) and never published. There is some uncertainty as to who will draw those books; it took three artists (George Tuska, George Evans and Sal Buscema) to pencil Super-Villain Team-Up #3...

For those seeking DC news, Rima and Black Magic have been canceled and you can look forward to a First Issue Special by Cary Bates, Elliott Maggin and Berni Wrightson called Gorilla City -- this, following Kamandi and Super-Heroes vs. Super-Gorillas makes one wonder why DC didn't buy comic-book rights to Planet of the Apes. It also makes us wonder who at DC is queer for gorillas...

Maurice Sendak, children's author and artist (Where the Wild Things Are and many others), got his start adapting Mutt and Jeff strips into comic books for DC-National in 1946; ammunition for those of us who like to shock librarians by pointing out Sendak's kinship with comic-book storytelling techniques.

Mouse Club song in porno movie

• New York Times Service

NEW YORK — Lawyers for Walt Disney Productions moved in U.S. District Court last week to stop the use of the Mickey Mouse Club song in the sound track of a hard-core film depicting an orgy.

The plaintiffs alleged that use of a version of the familiar "Mickey Mouse March" as background music in a scene in the film "Life and Times of a Happy Hooker" constituted "substantial and irreparable injury, loss and damage to their ownership rights.

"Not only that, your honor," said Walter Stratton, representing the Disney interests, "but three of the four participants in the scene were wearing Mouseketeer ears."

REVIEWS

All of the following book reviews are by Don.

Ballantine Books has been presenting a series of "Best of..." books, starting with The Best of Stanley G. Weinbaum and continuing through The Best of Fritz Leiber. The two newest ones are The Best of Henry Kuttner and The Best of Frederik Pohl. At this writing, neither has been published in paperback and we do not know the price (at a guess, $1.75) of each book. We got our copies in hardcover from The Science Fiction Book Club, Garden City, New York 11535, which sells them at $3 each. Our strongest recommendation is for the Kuttner volume. It is a terrible fact that, since his death in 1958, Kuttner has been one of the most neglected of the great SF storytellers. This volume contains 17 of his stories (most written in collaboration, credited or otherwise, by Kuttner and his wife, Catherine L. Moore) and I contend that an equally good book -- and this is a splendid book -- could be made up of 17 different Kuttner stories. He was not a fancy writer, but he was a literary technician of the first rank -- one of the stories not in this book is "Happy Ending," in which he takes a story completely apart, telling the happy ending first, then telling the middle, then the beginning, which makes it clear that the ending is not happy. You have to know your craft to do that, and Kuttner knew his craft as few writers since have done, in the SF field or out of it. Among the 17 stories in this book, all good, is possibly the funniest SF story ever told, "The Proud Robot." Others are chillers, thought pieces, ironic gems. All, all of them, fine. Read the book and join me in mourning his passing.

Still very much with us is Frederik Pohl, who had Lester del Rey select the 19 stories in his Best volume, ranging from short-shorts to long novelets. I had to do some rereading to remember some of these stories so I would have to judge them short on memorability, but all are well-done and nearly all are at least good. The major exception is "Day Million," which I cannot see as anything but Sunday-supplement slop but which has been reprinted often by anthologists whose judgment I respect. I have to conclude that, where this story is concerned, they are wrong. Ah, well, "Day Million" is short and there are many good stories (and one essay) in this book; I particularly like "Grandy Devil" (which might have been written by R. A. Lafferty). Some of Pohl's stories read as though he thought up a title, jacked it up and stuck a story under it ("The Day the Icicle Works Closed") but I would have said that of "The Tunnel Under the World" except Pohl says that was not his original title. This is a good book, suffering only by comparison with the Kuttner volume. Certainly worth $1.75 unless you have all eight previous Pohl collections.

Lovecraft: A Biography by L. Sprague de Camp (Doubleday $10) is the most complete and objective look at one of fantasy fiction's oddest personalities. I personally find most of Lovecraft's writings tedious and soporific -- not all, but most -- but de Camp's biography is fascinating. Sprague de Camp is a careful and meticulous writer, documenting every snippet of fact with the utmost care. What emerges is a story of a poseur, a man who fancied himself a nobleman from a previous century and patterned his notions and lifestyle accordingly; a man who parroted anti-Semitism but married a Jew; a man who desperately needed money yet prodigally wasted his writing energies and time on revising the literary efforts of dilettantes -- and who kept selling his work to low-paying markets even though higher-paying markets were open to him. Julius Schwartz, National editor and then an agent, sold one of Lovecraft's stories, "At the Mountains of Madness," to Astounding Stories for $350; Schwartz has said that Astounding's editor, F. Orlin Tremaine, was eager to purchase a Lovecraft story but Lovecraft had never sent him one so Schwartz contacted Lovecraft, said he could sell a story to a good market and delivered it to Tremaine. But Lovecraft had never tried to sell to Tremaine. The man had a will to fail that matched his talent. Portions of this biography have been appearing in SF magazines for years and the impact is blunted some for me by that -- and I still consider it outstanding.

Possibly there are history majors among our readers who can fill us in on the accomplishments of President Scott?

Deathbird Stories by Harlan Ellison (Harper & Row $8.95) is a stunning and draining book. The author warns against reading more than one story at a time -- well, that is an exaggeration, he warns against reading the entire book at one sitting. I warn against reading more than one story at a time. These stories are raw emotion, powerful imagery and scalding social commentary. Personally, I interspersed each story with the most vacuous reading at hand, the early "Avenger" novels by Paul Ernst writing as Kenneth Robeson. Even so, the Ellison stories are powerful, overriding in just a few thousand words, the 30,000-plus words of each "Avenger" story. It is kind of akin to eating butter before drinking strong liquor, hoping to line the stomach and protect it. Ellison's tales are strong liquor indeed. Many of the stories in this book are in other Ellison collections but they take on a wholeness that is greater than the sum of their parts, an unsettling view of a modern pantheon of vicious gods. The book opens with the Edgar-winning "The Whimper of Whipped Dogs," which starts with the Kitty Genovese murder and reaches a conclusion only Ellison could have reached; the story is stunning, more so to me than the others in the book because I had never read it before. The last story, "The Deathbird," has been described as "an emotional boiler explosion" and it certainly is that, as well as being an unforgettable literary experience. (I wish I could blast this book, since Harlan is a friend and I hate to risk being accused of favoritism, but I consider this his best book since Gentleman Junkie -- at least. If you want to dismiss this review as favoritism, go ahead; if you fail to sample this book, it is your loss.) Comics oriented fans may be interested in getting the undiluted "Rock God" and the unmutilated "Delusion for a Dragon Slayer" as well as the corrected version of "Neon," the story published in both issues of Haunt of Horror (once wrong, once right). I suppose, if I had to be negative, I could dwell on "Bleeding Stones," which I consider a non-story written only to shock, but why do that in a book that includes the previously mentioned gems plus "Pretty Maggie Moneyeyes" (maybe, just maybe, Harlan's best still), "Ernest and the Machine God," "Basilisk," "Shattered Like a Glass Goblin" and "Adrift Just Off the Islets of Langerhans: Latitude 38° 54' N, Longitude 77° 00' 13" W." For adults only.

Ron Goulart is popularly regarded as "merely" a humorous SF writer ("science fiction's best humorist" says the St. Louis Post-Dispatch, which is probably right, at least since Kuttner and Fredric Brown are dead) but higher praise is not only possible but due. Ron's future worlds are a magnification of today's malady, titularly referred to by Robert Ruark as "Nothing Works and Nobody Cares." In Ron's world, gadgets are always going awry -- napkin dispensers toss their wares around a room, robot police cars identify one innocent person after another as a wanted criminal and execute them and, no matter how major or minor the malfunction, no one seems to care or even to notice. True, Ron's stories are funny; he is one of the few humorists who can make me laugh out loud while reading and portions are always shared with Maggie while I read it and then back at me while she reads his stories. His humor, usually, is ironic or satiric or both, occasionally tinged with horror. His latest collection (see later in this column, where his handout lists a few of his more recent opera) is Nutzenbolts and More Troubles with Machines in which men are cuckolded by robots, automated bill collectors hound people and a structured insanity reigns over all. Can you resist a story which begins: "He was arguing with a toilet when the government agent located him"? And, lest the charge of favoritism be leveled again, Ron is a friend, too. But I was a fan of Goulart long before I knew Ron -- back in the days of "Letters to the Science Fiction Editor" and "Conroy's Public," a couple of decades ago. (Macmillan $6.95)

-Kerin Houseburg

NOTED BUT NOT REVIEWED (at least, not yet): Pocket Books has published four updated Spider novels at 95¢ each (Death Reign of the Vampire King, Hordes of the Red Butcher, The City Destroyer, Death and the Spider). The stories are basically the same as in the 1940 and 1930 pulps but details are modern -- characters drive Jaguar XKE's and Spider (who looks like Peter Graves crossed with Lloyd Bridges on the cover) carries a modern .357 Colt Python revolver -- but on the cover he is holding something which does not look like a revolver to me.

BEAUTIFUL BALLOONS

A Visit to the Museum of Cartoon Art

★ ★ ★ ★ ★ ★

From the "Yellow Kid" to "Peanuts", a Nostalgic Look-Back

By RALPH BREM,
Pittsburgh Press

The sounds of children laughing echoed through the rooms of the old mansion.

Another picture popped into view on the wall in front of them as a slide projector clicked and whirred.

"Look at him, look at him! Look what he's doing, now," one Cub Scout shouted to his buddies.

And they all howled.

They were watching slides of full-page comic strips at the new Museum of Cartoon Art in Greenwich, Conn.

And it wasn't the antics of the "Peanuts" characters, or that little gal favorite of many children, "Nancy," or a "Mickey Mouse" or Dennis the Menace" that brought forth their glee.

What captivated them were the adventures of two comic strip characters of long ago — "Little Nemo in Slumberland" and "Little Sammy Sneezer," both drawn more than 60 years ago by Winsor McCay.

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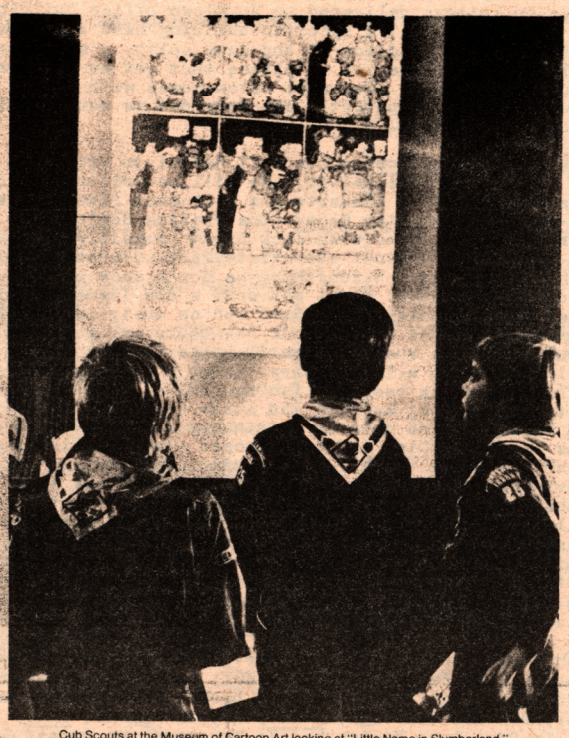
They did, of course, find the "Peanuts" gang and Nancy elsewhere, but the amazing thing here was that an old faded comic strip could captivate space-age kids.

That is the fascination of the comics. And you don't see it any better than here in this museum dedicated to cartoons and the artists who draw them.

It's estimated that about 100 million U.S. newspaper rreaders see the comics every day, and 150 million on Sundays, and this old mansion on Field Post Road is where they can come face to face with their past, present, and future.

After being in existence more than 75 years, the strips and panels have a historical home of their own — along with older forms of the art and some newer derivations.



Cub Scouts at the Museum of Cartoon Art looking at "Little Nemo in Slumberland."

COMICS CONFAB — Pictured in front of a display of a "Side Glances" cartoon at the Museum of Cartoon Art are MORT WALKER, left, president of the museum and creator of "Beetle Bailey", "Hi and Lois" and "Boner's Ark"; GILL FOX, and JACK TIPPIT, author of "Amy", and director of the museum.

You can see examples of the cartoonists' and caricaturists' art that go back to the 18th century.

Or you can see how the very latest animated cartoon films are put together, as well as comic books.

Which is something for an art form that started in 1896 in one newspaper in New York City.

That was a big panel called "Hogan's Alley" by R.F. Outcault and it featured a grinning, jug-eared kid in a long yellow dress or nightshirt.

And he became known for evermore as "The Yellow Kid.'

A prime example of the "Kid" in action is on the wall of the museum, a gift of the late cartoonist Harry Hershfield, and a portion of that panel is on the cover to today's Roto.

That's a good deal of the charm of this place . . . a part of just about everyone's life looks back at him from the walls and display cases.

There's "Abbie an' Slats," and "Krazy Kat," the "Katzenjammer Kids" and "The Captain and the Kids."

You can study the old "Tarzan" strips and see how "Li'l Abner" progressed over the years and marvel at the penmanship of Alex Raymond in his "Flash Gordon" days and Mort Walker's early "Beetle Bailey" strips.

There's "Tillie the Toiler" and "Boots and her Buddies." And "Bringing Up Father," better known as "Maggie and Jiggs," hold forth with "Mr. and Mrs." and "Ella Cinders."

And more.

Willard Mullin, the old New York World-Telegram sports cartoonist who revolutionized the art form, is here. So is Bill Gallo in a niche of sports drawings.

Editorial cartoonists show up, too, with David Low from England and John Fischetti, Bill Mauldin, and a host of others.

You can trace the history of the comics and there are thousands of unexhibited strips to examine, according to Jack Tippit, curator.

•

If that name looks familiar to you, it should. Jack does the popular daily panel "Our Little Amy" in the Press.

He looks after the place along with Chuck Green and Brian Walker, his assistants. Brian, a cartoonist in his own right, is the son of Mort Walker, the museum's president.

Jack guesses that the Yellow Kid original is the most valuable piece iin the museum; it's worth about $5000.

He talks, too, of more exhibitions, seminars, and guest cartoonists hanging around.

There's a small room upstairs where he can work on "Amy" while overseeing the museum's progress.

He and Mort are particularly proud of the room set aside as the Cartoonists' Hall of Fame.

And if you're wondering why the museum settled into an old house overlooking the harbor at Greenwich when such places usually wind up in a big town, well, there are a couple of reasons.

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One, Mort and Jack and the others who tried for some 10 years to get the museum started, got a lot of promises and no home.

Two, there are probably more "Zowie," "Zap," and "Splat" artists per square mile in and around this area than anywhere else in the world.

Besides, it's but a 50-mile clickity-clack ride on the train to New York City and the Connecticut Turnpike runs by.

And the people are finding them in increasing numbers since the place opened last August.

All in all, it's a pretty fair endorsement for the comics which have had a reputation of being a bit of a mixed gagbag in this country.

Overseas, another 200 million addicts in 42 different countries made the comics part of their laffstyle in 102 languages.

And sociologists and other researchers constantly express amazement when they find out that it's not something just for the kids and illiterate hulks.

They've become the entertainment of presidents and poets, statesmen and supreme court justices — and it's ample reason for the Yellow Kid to grin•

"The Yellow Kid", first color comic (1896), a portion of a larger panel at the Museum of Cartoon Art.

Now 300-mile parcel to travel 1800 miles

WASHINGTON — (UPI) — The Postal Service has figured out a new, billion dollar system that means a package going form El Paso to Midland, Tex., 301 miles away, will travel 1794 miles.

Under the new National Bulk Mail System, a parcel mailed in Pensacola for Panama City, Fla., 103 miles away, will go through New Orleans, Memphis and Jacksonville.

The General Accounting Office questions the efficiency of such a system, expected to cost almost $1 billion for buildings and machinery.

It seeks to use more mechanized equipment for sorting parcels, catalogs, books, films, circulars, weekly papers, trade journals and "non-time value" magazines.

The system is under construction and should be operating by late 1975. It will use 21 bulk mail centers and 12 auxiliary facilities.

the service is consistent. Packages are not damaged and the price is right."

Anyway, he said, the Postal Service had to do something about "outmoded facilities, inadequate mechanization and unsatisfactory processing methods" and it decided installing a new system was better than piecemeal solutions.

If the plan works to the service's satisfaction, it plans to invest $4 billion in similar mechanization for first class mail.

-----MORE REVIEWS →

Also from Pocket Books is a series about a merman, Attar the Merman by Robert Graham. Two books (Attar's Revenge, War of Nerves) have been published at 95¢ each. They look terrible but I really haven't tried to read them yet.

I hope to review the second and third "Jason Striker" novels by Piers Anthony and Roberto Fuentes (Mistress of Death, The Bamboo Bloodbath), published at 95¢ each by Berkley Medallion -- you may recall that I liked the first one very much -- but I have not had time to read them yet. I mention them here so you can pick them up now if you are so inclined; by the time I review them they may no longer be on the newsstands.

Phoenix Without Ashes by Edward Bryant and Harlan Ellison (Fawcett Gold Medal 95¢) is a novelization by Bryant of Ellison's original television script for the first episode of The Starlost TV series. If you saw the piece of dung that eventually soiled the TV tubes, you may be less than enthused about a chance to own this book. You would be wrong. In this book, starting with Harlan's long, no-punches-pulled introduction detailing how the schlockmeisters turned his bright version into a sausage-salesman's idea of science fiction -- or sci-fi, as such jerks call it -- you get the original, rich idea that could have made a television series that would have made Star Trek look like Lost in Space. Harlan's pungent introduction is worth the price of the book itself.

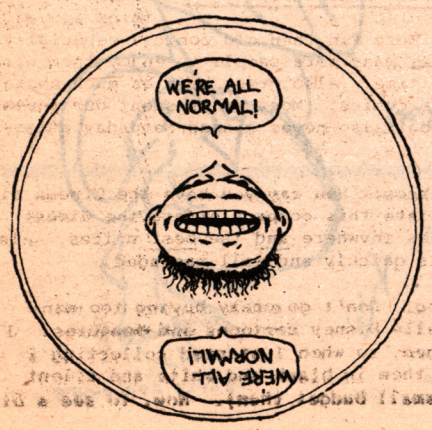
The Best of Planet Stories #1, edited by Leigh Brackett (Ballantine $1.25), is the first (obviously) of a series of reprints from Planet Stories (again, obviously). Planet was the pulpiest of the pulps, a thud-and-blunder space opera magazine from Fiction House and some sort of illegitimate third cousin to Planet Comics. When I first heard of this project, my first thought was that Leigh would have to include Keith Bennett's "The Rocketeers Have Shaggy Ears" and Fredric Brown's "The Star-Mouse" and "Lorelei of the Red Mist" by Leigh and Ray Bradbury. Not too surprisingly, all three are in this first volume. I liked "Shaggy" but I have friends who hated it. "The Star-Mouse" is a science fiction story about a mouse with red pants and yellow shoes -- his name is Mitkey -- and comics fans certainly shouldn't miss it, it is a delight. (But Leigh, Ballantine editor Judy-Lynn del Rey and everyone else who had a hand in this book should do penance for consistently misspelling Fredric Brown as "Frederic" -- proper penance would be, for openers, to put "Mitkey Rides Again" in the next volume and then, perhaps, to put out a Best of Fredric Brown volume; I never thought a publisher which regularly prints books by Frederik Pohl would bobble at yet another variant spelling of that name.) "Lorelei" is the only collaboration of Brackett and Bradbury and Leigh spells out exactly where she left off (to co-author the screenplay for The Big Sleep, one of the three best Private Eye movies ever -- even though it is impossible to figure it out) and Bradbury began -- in this volume, the transition is on page 47. The rest of the stories, all entertaining, are lesser efforts but I can't criticize Basil Wells' "Quest of Thig" or anything else by Wells; I owe him too much -- it was at a SF party at Basil Wells' home in 1957 that I first met Maggie Curtis, later my wife. I met Leigh there, too, come to that. An excellent book and there is quite a bit of good material left in Planet: lots of well-known excellent Ray Bradbury, obscure not-so-good Bradbury, a superb Eric Frank Russell story called "Design for Great-Day," and lots of space opera by Leigh Brackett and Poul Anderson. Oh, yes, and James McConnell's "Grandma Perkins and the Space Pirates." And, unlike, Planet, these neatly trimmed books don't shed little pieces of paper all over your lap.

And, if space opera proves to be your cup of tea, try the master of the genre, Edward Elmer Smith, Ph.D. Pyramid has several of his titles in print, maybe all. I know First Lensman, Galactic Patrol, The Skylark of Space and Skylark of Valeron are available at 95¢ and Masters of the Vortex at $1.25.

Pyramid has a wide-ranging line -- at the opposite end of the spectrum from Doc Smith, Pyramid has announced 18 books from Harlan Ellison to be issued over the next year or so. This includes three or four new books as well as revised reissues of more than a dozen out-of-print Ellison books, including stories of juvenile delinquency as well as science-fiction and fantasy. We eagerly await them, even though we have first editions of all.

COMIC BOOK REVIEWS DC-National has come forth with a spate of new titles.

The Joker #1 lived down to my expectations; Joker breaks out of jail, battles with Two-Face (or a pale imitation DC calls Two-Face) and at the end they both wind up in jail. Over at Marvel, where, by merest coincidence, there is a book called Super-Villain Team-Up, the resident villains are monarchs of their own countries. Joker is a crook (a homicidal maniac, in fact, who has been killing people within the last couple of years as well as in the distant past) who apparently is going to break out of jail six times a year. It's enough to shake my faith in the penal system...



Claw the Unconquered has art by Ernie Chua -- well, really it has art by John Buscema which was published in Conan and swiped by Chua. It isn't too bad but it sure is no Conan. Maybe they shoulda swiped some Roy Thomas scripts, too.

The Xerox machine at DC must be running night and day. Richard Dragon, Kung Fu Fighter is edited by Denny O'Neil and based on Dragon's Fist by Jim Dennis (a pseudonym of Jim Berry and Dennis O'Neil) and has the most blah, washed-out art this side of Phoenix. As for the story, we have a pallid version of "Sons of the Tiger." If it had better art, it might be worthwhile, but it does not and is not.

AL GREENIER

Beowulf, also from Dennis O'Neil, is a different matter. I loved the epic poem when I read it many years ago but dreaded the idea of a comic based on it. However, with fine art by Ricardo Villamonte and a loving and literate script by Michael Uslan, we have the best sword-and-sorcery comic outside the Conan canon. Alas, I fear we will get fewer than half a dozen issues, but they will be worth getting if they are as good as this.

Justice Inc. (yet another Dennis O'Neil title) is based on the series about The Avenger (but DC couldn't call this comic that without getting sued by Marvel) written by "Kenneth Robeson" (the first 24 of the paperback series are old pulp stories by Paul Ernst; #25 through 36 are new stories by Ron Goulart). I have now read 19 of these (what I'm doing, see, is trying to get the necessary background before I read the Goulart novels) and should be considered reasonably expert on the characters since I have read the description of Dick Benson, Smitty and Mac 19 times. Behind a very fine cover by Joe Kubert is some stiff, lukewarm art by Al McWilliams and a very abridged version of the first novel -- which had a pretty skeletal plot to start with. However, despite the bland art and perfunctory plot, it isn't too bad -- except for the depiction and characterization of Smitty. In the books, it is repeatedly stated that The Avenger is "average size" -- in at least one instance, he is specifically said to be 5'8" and 160 pounds. On the other hand, Smitty is described as 6'9" and between 285 and 300 pounds -- a giant, but not fat. What we are given by McWilliams is a fat man of about the same height as Benson (The Avenger) instead of a mountain of muscle 13 inches taller. To compound this, writer O'Neil has given him the speech pattern of comedian Jackie Vernon, definitely not a part of the original and very inappropriate. I happen to like Jackie Vernon very much, but a crime fighter he ain't. Then, on the last page, suddenly, Smitty is vastly bigger than Benson. Technically, this is known as bad drawing.

The drawing is excellent in Joe Kubert's Tor except that I preferred the art in the St. John comic book -- what we have here, apparently, is a pasteup of the art Kubert did for the aborted Tor comic strip. Samples of the original Tor comic book appear in a back-of-the-book feature and my memory did not lie -- it is better than what we are given in 1975. This is but one of a slew of caveman titles from DC (Kong the Untamed -- DC is in a rut with these Zorp the something-or-other titles).

I have here The Brute #1 from Atlas but I see no point in reviewing it. If Atlas survives at all, it will be by making many changes and this Michael Fleisher abortion is in for a full share of changes. For one thing, Fleisher is not with Atlas any more. (Good news of the month: His Spectre series in Adventure has been canceled. Maybe it is possible to underestimate the intelligence of the masses...)

29 January 1975

Mouse union?

NLRB tells Mickey to stick to clubs

WASHINGTON (AP)—Mickey Mouse says kids kick his shins. The Big Bad Wolf says his ears get pulled, and it hurts.

But the National Labor Relations Board ruled yesterday that just because Mickey and his friends at Disney World occasionally run into some nasty kids, is not reason enough for the Disney characters to have their own union.

Mickey, the Wolf, Snow White, Br'er Fox and some 60 others at the Florida amusement park petitioned to form a unit of the International Alliance of Theatrical Stage Employes and Motion Picture Operators, AFL-CIO.

Their employers suggested they be included in an operators-service unit which represents nearly everyone else employed at the park, including the people who sell hot dogs, guide tourists and change hotel beds.

Taking their case to the NLRB, the comic characters argued that they have special problems which only their own union could understand and fight to solve.

But the NLRB was not convinced. In dismissing their petition on final appeal the board ruled that "the 'characters' are not actors; they do not constitute a craft.

"They are essentially unskilled or at best semiskilled individuals whose working conditions, benefits, etc., are similar to those of other employes working in the Disney World complex."

BEAUTIFUL BALLOONS

We've had such an enormous response to our last two issues' worth of movie comments that we're taking this space to continue the conversation. Those of you who really don't want to read about films can skim things till we get to what you are more interested in.

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Roy Rogers

Famous Cowboy Star, Now 63, Wants to Die With Boots On

By BOB THOMAS

LOS ANGELES (AP) — He is 63 and despite a heart condition, Roy Rogers still seems capable of heading 'em off at the pass.

He weighs 170 pounds, the same as when he was riding and guitar strumming his way through all those Republic Westerns. And his light brown hair has only a few strands of gray.

"My dad died at 89 and he was less gray than I am," said the cowboy star. "Maybe that's because we're part Choctaw. You don't see many gray-haired Indians."

After almost 45 years as an entertainer, Roy Rogers keeps busy with a variety of enterprises and makes a half-dozen engagements at state fairs and rodeos with wife Dale Evans every year. When he isn't working, he's out in the desert on his motorcycle or exercising his thoroughbred horses. He also bowls five or six times a week and boasts a 185 average.

All this is despite a heart condition that would send some men into cared-for retirement.

"I think that's what life was meant to be — being active with the things you like to do," he reasons. "I'd rather die with my boots on."

ROGERS WAS IN TOWN for business affairs and civic dinners, then was heading back to Apple Valley, the Mojave Desert resort where he and Dale have made their home for nine years.

Born Leonard Slye, not in cowboy country but in Cincinnati, Ohio, Rogers spent his boyhood in the country, five years of it on an Ohio River houseboat, later on a farm near Duck Run. He has vivid memories of those Ohio winters.

"Walking three, four miles through slush to get to school, sitting around the pot-bellied stove in the room that held grades one through eight; thawing out our feet in buckets of melting snow."

California seemed like paradise when the family visited his older sister in 1930. On the return to Ohio, Leonard — still in high school — announced he was going right back to Los Angeles.

He had learned to play guitar and call square dances at home, and he found a job on an Inglewood radio station singing on "The Midnight Frolic." He appeared on local radio with western groups — the Rocky Mountaineers, Pioneers Trio and Sons of the Pioneers — accompanying singing cowboys like Dick Foran and Gene Autry in their films.

When Autry had a fight with Republic studio boss Herbert J. Yates, Roy Rogers was hired as the new western star. From "Under Western Stars" in 1938 to "Spoilers of the Plains" in 1951, he made 88 program Westerns, earning him the title "King of the Cowboys."

There was indeed a code for screen cowboys in those years.

"YATES INSISTED that we leave out the romance," Rogers recalled. "I never kissed the girl, except maybe for kissing her on the cheek like a sister. Even then, we'd get tons of letters from boys saying, 'Leave out that mushy stuff.' Trouble was that the girls liked a little romance, so we had to try to please them, too."

Rogers' first wife died in 1946, and he married his leading lady, Dale Evans, on New Year's Eve, 1947 — "27 years ago and people said, 'We'll give 'em a year.' " The imperious Yates insistedthat the public would not believe Rogers' wife playing his girlfriend in the movies dropped her from the series.

"The studio got a jillion letters of protest, and Yates had to put Dale back in the pictures," Rogers recalled with a smile.

After the program western headed into the sunset, Roy and Dale starred in 101 television westerns which are still playing around the country. The pair kept up their heavy schedule of personal appearances until 1968, when Roy developed a heart condition.

"Now I can ride my motorcycle and do almost everything, except a rough-and-tumble fight in a picture," he said.

He has plenty to occupy him. Besides rodeos and fairs, he tours the country to open new additions to his chain of restaurants. He continues recording, including the recent song "Hoppy, Gene and Me." He oversees the Roy Rogers Museum in Apply Valley, where up to 100,000 tourists pay 50 cents to $1.50 to view momentoes of his career, including his stuffed horse, Trigger.

Recently he taped introductions for a syndicated TV series, "Roy Rogers Presents The Great Movie Cowboys." The hour shows will include westerns starring Autry, Johnny

(Continued on Page B5)

Roy Rogers at 63 years of age

Rogers Going Strong

(Continued from B-1)

Mack Brown, Tim Holt, Charles Starrett and Rogers, along with others.

"I HAD TO LOOK at 50 or 60 of them to pick out the best," he said. "You know something"? Those pictures were pretty darn good. Lots of action and scenery, good entertainment." He deplored recent westerns of the "Wild Bunch" variety with blood spattering all over the screen — "that could have an adverse effect on some of the children in the audience."

Roy and Dale are now alone at home, although her 89-year-old mother has come to visit from Texas. All of the children have married, and the Rogerses have 15 grandchildren. One of the legends about Roy Rogers that dies hard is the belief that he and Gene Autry had a feud.

"Not true," Roy said. "That was just something the studio cooked up. I never really got acquainted with Gene. I invited him to go hunting with me a few times but he never could make it. We've always been friendly."

So you folks are becoming 8mm movie collectors. That being the case, you are doing yourself a great disservice if you don't subscribe to the quarterly publication, Classic Film Collector. The price is $1.50 per copy or $6 per year.
To subscribe you write to : Mailco, Box 391, Indiana, Pennsylvania 15701.

If you took Classic Film Collector, you'd know all about the controversy over who sells the best and most complete Phantom of the Opera and who has the best color sequence for sale, and have read comments of those who like the Semon-Hardy Wizard of Oz and of those who don't (I don't). Being interested in 8mm movies without taking Classic Film Collector is like trying to collect comic books without taking Buyer's Guide or Menomonee Falls Gazette or Bull-Dog or any other such publications. And, furthermore, some of my artwork appears in CFC from time to time. Try it--you'll thank me.

We got the first copy of our subscription today and we do, indeed, thank Cal. It is a gem with news and reviews and reprints of magazine articles and photos from a filmcon (yes, gang, there's a whole additional fandom out there; the Winter 1974 issue is #45) and stuff like that. We discover to our surprise that our old friend Alan Dodd is the agent for its sales in England... There are ads for reconditioned 16mm projectors, an annotated listing of 8mm silent feature films (ARE BACK INSTALLMENTS AVAILABLE?), announcements (Leonard Maltin recently got engaged), and letters. %% We wrote to Cal to thank him for steering us to CFC and mentioned our friend who was (as you'll recall from last month's column) consulted concerning film collecting.

Our friend was filled with bitter words about 8mm collecting, for several different reasons. His most nasty comments were reserved for the automatic threading which is to be found on all new projectors.

(Our cheapy projector can be hand threaded, for which our friend assured us we should be grateful. He says that in years and years and years of film collecting he hasn't yet found an automatic threading device that won't go haywire in about six months and start chewing up the film in any one of a number of hideous ways.) (He says he has one machine that can cause any specific film damage you want to duplicate.) One old machine he expressed devotion to was the Bumig "P" series (I think it was the "P" series), which had a detachable automatic threading device. But you can't take it off the current Bumigs, either.

He says the main problem with 8mm is that the film is so small that the technical problems of sound are virtually insurmountable. Optical sound just won't fit properly; magnetic sound is subject to coming detached over the years. So he's gone mostly into 16mm for sound.

He recommends only a lenticular screen, which permits viewing from a very wide angle of audience. Eso-S Pictures, Inc. (address in last month's column), for example, has lenticular screens at $57 for a 50" x 50" tripod screen or $45.85 for a 50" x 50" wall/ceiling screen. You can probably find 'em even cheaper at discount houses that handle such things. He's also vehement that the best projector lamp is a halogen or a quartz iodine bulb--because they're the brightest. We note from Eso-S that Bolex, Bauer, Arc, and Eumig seem to be the only ones with those bulbs.

As I said, we mentioned some of this to Cal:

LATE NOTE - SUPER-8 FILMAKER VOL. II #5 (Sep-Oct 1974) HAS AN EXCELLENT RUNDOWN OF CURRENT SOUND PROJECTORS - FUJICA + KODAK EKTASOUND DON'T HAVE AUTOMATIC THREADING.

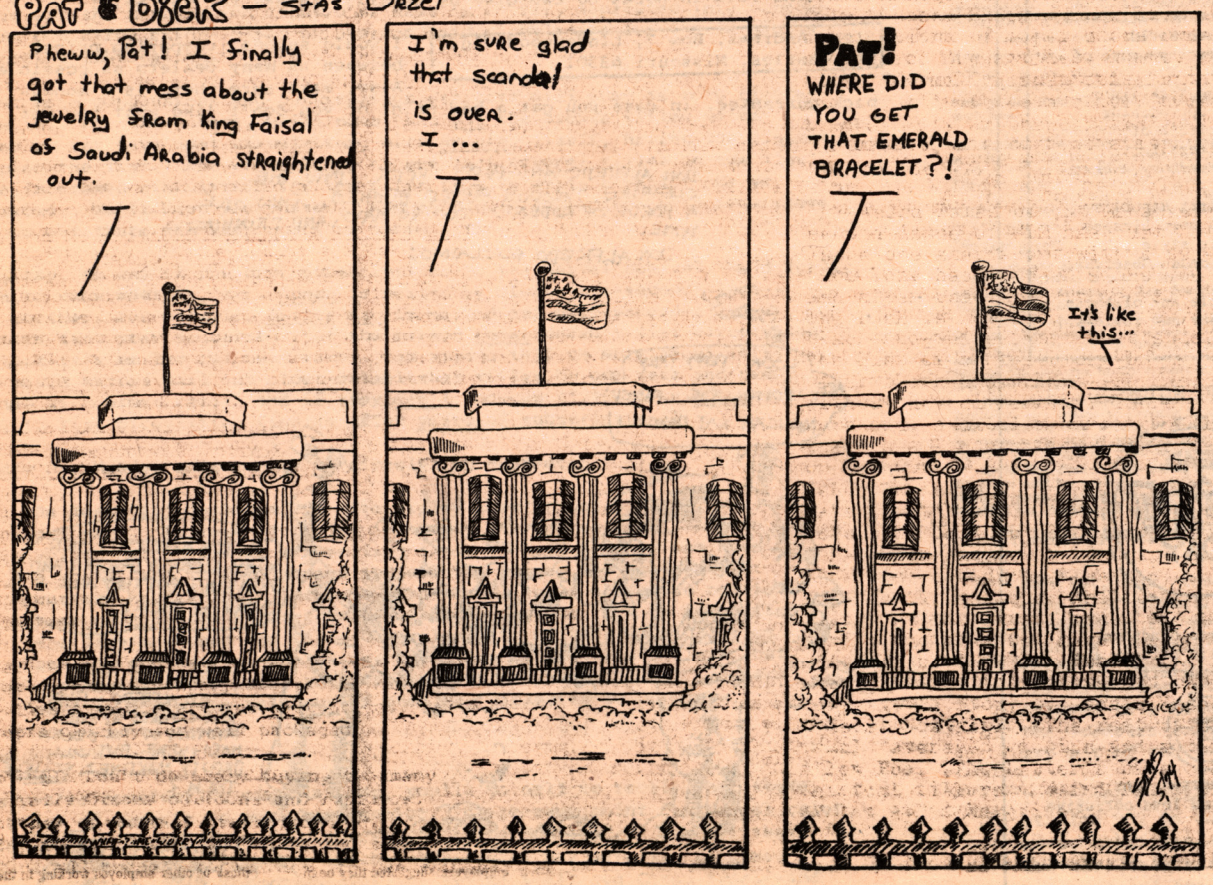
Thanks for your note of February lst in response to my letter commenting on your first column concerning collecting 8mm movies. Your "area film expert" who says that 8mm film is so flawed and that 8mm projectors go bad in six months is mighty skeptical for one so young. You'd better get another expert. To be sure, 8mm prints and projectors aren't as good as the 16mm variety, but they aren't all that bad by any means. If you want to use second-hand film, which is perfectly sensible, it would be much better to deal with Blackhawk, which puts out special lists, or a small but reliable dealer, Cooper's Film Rental Service, Northedge Shopping Center, Eaton, Ohio 45320, which may not be so far from you, according to how good my Ohio geography is.

Another piece of advice: An outfit that calls itself Impact Promotion and Publishing, P. O. Box 352, Bellmore, New York 11710 puts out a semi-monthly little magazine entitled Film Buff that would be instructive to you. But more than that, the same outfit has issued a book--I don't remember the name of it, but I think it is pretty good, probably--that wises up the beginning 8mm collector how to go about it and who is who and what to beware of, etc.

That sounds like exactly the sort of thing we need! %% Our area film expert is well out of his teens, actually--but something of a perfectionist, as well... Which is why we consulted him, of course. You might as well know the ideal and what the actual lacks in comparison to it. (By the way, he also advises regular 8mm over super 8mm; he feels the holes will tear out much more quickly in super 8--and the picture is the same. He's viewed the Disney regular and super side-by-side and found no difference--so he advises for purchase of regular 8. We note that projectors that take both magnetic and optical sound only take super 8 film. So it goes.) %% Anyway, back to Cal's letter-- Eaton, Ohio is as far from Mentor, Ohio as it's possible to get and still be in the same state--or just about. Darn it. %% We'll write to Impact about the introductory book, and thanks for telling us about it. %% After speaking to our film buff friend, we called a local photography supply store (Dodd's--for those of you in the Cleveland area); sure enough, the salesman couldn't think of any current projector that would take hand-fed film--or rather, hand-threaded film. (We note with some amusement that almost any ad for a projector today will specify "automatic threading"--no one seems to point out that ALL projectors have it.) But the Dodd's guy said they'd been running a new Kodak projector for months and months almost constantly as a "floor model" and had absolutely no trouble with it. He seemed quite impressed with it, in fact. %% We could take that as salesman's zeal, but we do want to mention a letter in the current CFC. CFC had run letters from people who'd been having trouble getting Eumig and Bauer projectors repaired; John Stovall wrote to say that he's been having splendid good fortune with Kodak. He'd bought a Kodak M67 Dual 8 silent projector in 1970 and it ran trouble-free for three years; when it needed to be fixed, he sent it to their Dallas service center, where it was overhauled and returned in a month--working like new and with Kodak fixing it free and paying shipping charges both ways. In February 1974 he bought a Kodak Ektasound 245 Super 8 sound projector--and its takeup reel didn't work fast enough. His dealer sent it to the Dallas center--and got it back in one month completely tuned and again no charge. %% It begins to look as though when we decide to improve our film projector, we'll be improving it via Kodak...

NOTE THAT THIS WAS DRAWN IN MAY OF 1974; DELAY IN PRINTING IT IS DON + MAGGIE'S FAULT.

PAT & DICK — STAR ORZEL



E. Curet Mendez, 314 Interamericana, Rio Piedras, Puerto Rico 00927

I also collect films, which I think are as much or perhaps more fun than old comics--especially since you can get many more people to enjoy them with you at the same time. Also, they have as much nostalgia value as old comics. Most of us spent our youths reading comics but also never missed Saturday afternoons at the movies.

About movie sources: You say you have the Cinema Eight Catalog. I believe this company offers the widest variety of titles anywhere and the best prices. Also, they send orders quickly and well packaged.

About collecting. Don't go crazy buying too many titles--especially Disney cartoons and features. I really loved them, so when I started collecting I bought many of them in black and white and silent (I had a real small budget then). Now, to see a Disney

Chicago Tribune
Wednesday, February 19, 1975

Zap! Pow! Ripoff!

Kids learn about 'consumerism' in comic book ads

By Christine Winter

COMIC BOOKS may be more educational than most parents think; their kids may be learning what it feels like to be ripped off at an age when many don't even know what consumerism means.

Most companies that advertise in comic books have learned the trick of smoothly carrying their readers from "Pow! Bam! and What's Up Doc?" to "Absolutely free! Super! Authentic!" with hardly a drop in the level of excitement and adventure.

True, most sophisticated consumers can see beyond the string of superlatives that accompanies every novelty item offered in those full-page comic book ads. But how many sophisticated consumers read "Archie," "Weird Mystery Tales," and "Yosemite Sam"?

WE SENT for a number of the "official-looking, bigger-than-life, fully guaranteed" goodies advertised in the latest crop of comic books by such companies as Johnson-Smith Co., American Circle, Lucky Products, Honor House, and Gandalf. We soon discovered what many veteran comic book readers already know: Most of the items were more junky than "official-looking," many didn't arrive within the promised six-week delivery period, and all of them were less satisfying than we had expected after reading those glowing blurbs.

First, there are some basic facts about comic book ads that everybody should watch for. While many of the individual items on the novelty companies' full-page ads cost only 35 to 75 cents, in many cases, the eager customer finds out when he gets down to the order blank, there is a $1 minimum order.

In addition, there is always an extra 25 to 50 cents [sometimes more] added for postage and handling. The average comic book aficionado soon discovers that it will cost him or her at least 50 cents to take advantage of those "absolutely free" offers.

WE HAD another surprise from one of the companies in the form of a customer statement. Altho we had ordered from books dated February and March [which were available on the newsstands at the end of December], we got a note back which was stamped: "Ordered at the old prices. You owe us 49 cents." A $1 silent dog whistle—which was far from silent—had gone up to $1.49.

Another hazard is the cryptic ad [usually listing a box number, rather than the company name] which is merely a lead-in for more advertising.

"Be Taller," read the ad. "You can stand 2 to 6 inches taller in a few weeks. All ages. No gimmicks. Guaranteed. Send 35 cents."

But all that 35 cents brought was a packet of high-powered advertising literature designed to sell a $7.98 course on "improving standing height."

THE QUALITY of many goods we received from a variety of companies didn't live up to the comic book descriptions.

A 98-cent stop watch, for example, described as an "excellent split second timer for nonprofessional events . . . made to sell for much more," was simply a plastic windup toy that didn't come close to keeping accurate time.

And altho one ad fairly shouted, "MONSTER—7 feet tall, 'glow in the dark eyes,' only $1, in authentic color on durable polyethylene, as scary as your wildest nightmare," all that we received was, as one 13-year-old described it, a "green picture of Frankenstein stamped on a plastic garbage bag—and it wasn't even in one piece."

A 25-cent "wonder voice thrower" consisted of two tiny pieces of thin metal with a strip of gauze wrapped around them and held together by a rubber band. An anxious would-be ventriloquist could easily swallow it.

THE MOST expensive item ordered was the biggest dud. The secret pocket "pen" radio—a "germanium diode radio," the instructions said—was touted as "self-powered, solid-state circuit, complete, ready to play." It cost $2.49 and didn't work at all, altho we clipped it to every possible "grounded metal part" we could find. However, it did carry a two-year guarantee.

We didn't have too many complaints about a $1.25 rapid pocket calculator. Several days after we had received it, however, our comic book "prize" popped up in a local discount store for 43 cents.

Another "surprise package" item, a "dollar bill stretcher," turned out to be quite popular with everyone who tried it.

Other items—sea monkeys, a Hypnocoin, a flesh eating plant, 10-in-one instrument, and money-maker—never did appear even after six weeks of waiting.

PAUL HOENLE of Johnson-Smith Co., one of the largest comic book advertisers, defended the quality of his company's goods, but added that "you must judge the value in relation to what you are spending.

"You are looking at them from a grownup point of view, and most of our customers are teen-agers."

But what about judging the value in relation to what the ads promised?

"We don't feel they are misleading," he said.

When asked about a number of cheaply priced pellet and dart guns—and a 17-inch cannon [selling for $18.95] featured in a flyer that came with the order—Hoenle insisted that they are not dangerous.

"I wouldn't sell anything that I wouldn't let my 11-year-old son use," he said.

"THE PELLETS were fired directly into a rabbit's eye, during testing, without injury, and you could put your finger in front of the cannon without getting hurt."

The ads, however, told a different story: "Carbide cannons shoot with a BIG BOOM. Fine 4th of July noisemaker. Sounds like a shotgun blast. NOT A TOY! Uses carbide, Fast Firing.... Precision made blowgun fires darts, pellets, or any ammunition that fits tube. Silent. Hard hitting. Long range. Hunt, target shoot.... 50-shot pellet gun — automatic, rapid fire, shoot as fast as you pull trigger. Styled after famous automatic. Uses standard low-cost ammunition."

Hoenle went on to say that children do not make up the majority of comic book readers; teen-agers and adults do.

But many of the items advertised by all companies—such as toy soldiers, stop watches, and numerous novelty items—seemed to be aimed at children, preteens, and very young teen-agers.

In any case, whoever does read comic books and orders from the dozens of offers that appear in each issue will soon find out that there is at least as much imagination used in the advertisements as in the stories themselves.

Tribune Photos by Ron Bailey and Ray Gora

Toys and novelties ordered thru comic book ads: Quality is often as low as the advertising is deceptive.

Rapid pocket calculator—a 43-cent discount store item sold for $1.25.

Continued on page 21

"Silent" dog whistle: A loud $1.49.

Frankenstein meets the garbage bag.

in black and white is like having someone (Fiorello?) read comics to you without your seeing the comic. Above all, Disney was a master of color. His cartoons were all carefully colored with many tints and shades. Imagine Fantasia in black and white. The color in Disney was really a great experience to enjoy. The same about sound. If you're going to collect films, hold on the Disneys until you can get them in color and sound. (I'm sure your Valerie will enjoy them much more than ever-- The good thing about children is they never tire of seeing the movies they like over and over again. After 10 years I got the chance to see Fantasia again-- I went in at 2 p.m. and came out at 12 midnight. It made me sad that the last time I saw it I was already getting tired of some sequences.) I have had to buy all Disneys again in color and sound and now I'm stuck with b/w & silent copies I don't need any more.

Please keep on talking about movies in your column. I'm sure many others will enjoy your comments, too--and offer advice to fellow collectors. For example, do you subscribe to the Film Collector Registry? I'd like to subscribe but I don't know if it's worth it and if they come out regularly.

> No, we don't know anything about FCR. Anyone out there who can tell us anything? %% We limit our purchases to what we can afford--which means we stick to silent movies with a silent projector. Mostly (since we agree with you), we stick to movies that were made as silents. That way, we don't miss anything that was there to begin with... Your advice to purchase with caution is excellent--reinforced by the fact that sales and specific used films so far come along only at intervals.

Michael Tuz,
Gaylordsville, Connecticut 06755

Thanks for the warning about the Niles Oz flick. It did seem too good to be true. Oh well. Your article about the other silent Oz flick set the wheels of my memory turning. I thought that I had seen a still from one somewhere. So into my reference library I went and came up with the following: In Daniel Blum's A Pictorial History of the Silent Screen on page 17, in the lower right hand corner there is a still from a 1910 film, "The Wizard of Oz," credited to the Selig Company. Maybe this is it?

> I wish we could find our notes. We've written the man who showed the film in hopes he can give us details; thanks for the help!

Steve Andrews, Box 7, Lindenwood Clg.,
St. Charles, Missouri 63301

I would suggest comparing prices between as many dealers as possible. Also, make sure there is a money-back guarantee, in case you get a bad print or you don't like what you got.

YOU ARE CORDIALLY INVITED TO JOIN
the GOULART-OF-THE-MONTH CLUB

Easy to do! All you have to do is review these upcoming RON GOULART books in 1975!

*NUTZENBOLTS (Macmillan) Feb 75
Science Fiction
*THE TREMENDOUS ADVENTURES OF BERNIE WINE (Warner) March 75
Mainstream
*ODD JOB #101 (Scribner's) April 75
Science Fiction
*THE ADVENTUROUS DECADE: Comic Strips in the 30s (Arlington)
Non-fiction May 75

And watch for other titles from Doubleday, DAW, Warner and Berkley to be added as the year progresses!

What The Critics Have Been Saying About RON GOULART:

"Ron Goulart is a wildly-comic, high-octane satirist..."
-Zoo World
"A bleak but bracing sense of humor..."
-New York Times
"He is rapidly approaching that charmed circle of premier SF writers, Kurt Vonnegut, Ray Bradbury, Robert Heinlein..."
-Ariz. Republic
"Mr. Goulart has been blessed with an angelic style..."
-London Observer

(You may recycle any of these lines into your own reviews.)

I _____, BEING OF SOUND MIND & BODY (STRIKE OUT WHERE NOT APPLICABLE) AGREE TO:

() Review at least six (6) RON GOULART books in 1975.
() Well, review at least one (1).
() Drop GOULART'S name at at least three (3) fashionable cocktail parties.

(witness)---------(signed)----------

*You may keep this coupon after signing, as a token of our good faith.

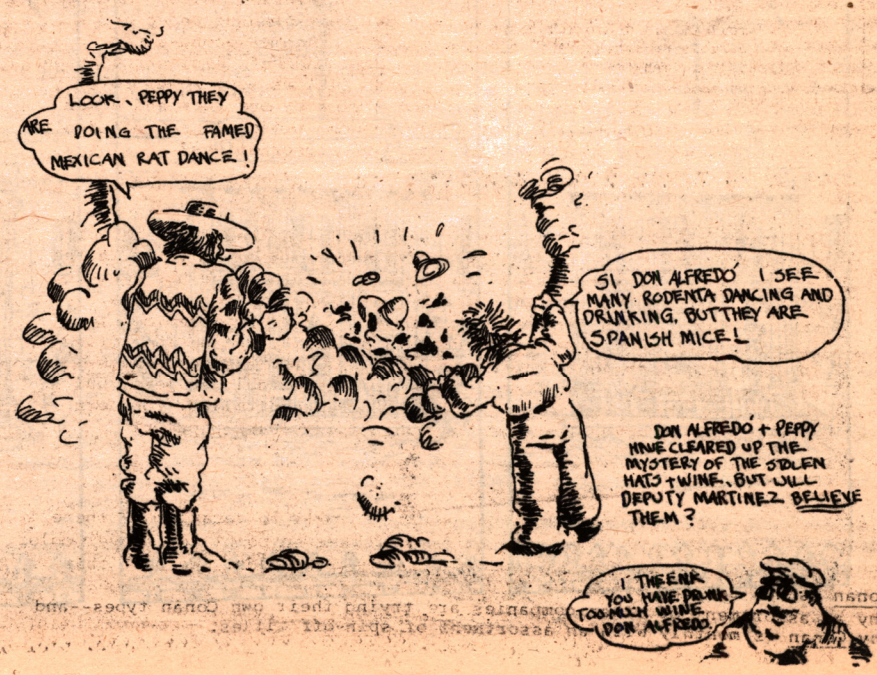
FREE GOULART BUTTONS!!

READ A GOULART TODAY

Cut out these handsome simulated tin buttons and attach to yourself!

READ GOULART TODAY

For shy & withdrawn fans, this smaller and less obtrusive button.



More BEAUTIFUL BALLOONS ON FILM:

In answer to your question about the color print of the original Phantom of the Opera: To my knowledge the only scene shot in color was the party sequence. Many feature-length silent films of the 1920's shot one sequence in color, using a very difficult two-chemical process. Since the color process was very expensive, only one or two prints of the film contained the color scene. The other prints would contain the same basic scene, but it would be restaged in black and white, many times using different camera angles. Most of those color prints have been lost or have deteriorated over the years. It is fortunate that a few are remaining.

We see what you mean about comparing prices--as we indicated to a mild extent in last month's column. If you want a specific film, you do very well to check all the catalogs you can find for the best price (always keeping in mind that some outfits charge shipping and some don't). %% Steve, like so many other correspondents, saves his principal recommendation for Blackhawk. We'd written the company asking for a catalog, but we still don't have a copy from them (Blackhawk Films, 27 Eastin-Phelan Building, Davenport, Iowa 52808). However, William Sobieck sent us a copy--and we're very, very impressed. They have frequent sales, and we hope to pick up Laurel&Hardy's "That's My Wife" and Chaplin's "The Immigrant" at ½ price before the current sale ends... %% By the way, we were stunned to see in this issue news of one of their recent releases--Oliver Twist with Jackie Coogan as Oliver and Lon Chaney as Fagin! Blackhawk's catalog notes that this has been restored from a 35mm print found in Eastern Europe and that no copy of the original English titles could be found; new titles have been done for Blackhawk by Sol Lesser and Jackie Coogan, with help from Dickens scholar Edward Wagenknect. (CFC #45 has a review of the film, saying that the film is "outstanding" and "enjoyable" and a "must"--but that "Fagin of the silent screen does not have the stature of Fagin of the sound screen.")

Reginald R. Capes, 3171 Wesley Chapel Road, Decatur, Georgia 30034

Although I have never seen a color (or even tinted) version of this classic, I have in my possession a hardback copy of Gaston Leroux's The Phantom of the Opera, published by Grosset and Dunlap in 1911 or 1912. A personal inscription on the flyleaf confirms that it was given as a gift to someone on September 21, 1912. The printing history confirms that the original edition was published by the Bobbs-Merrill Company, 1911.

I go to the trouble of establishing the date of the book, as preceding the film by at least 13 years (Chaney's film was from 1925) because I have long had a nagging suspicion that Chaney or someone connected with the production of the film was influenced greatly (to the extent of blatant copy!) by the illustrations included in this edition when the make-up for the film was decided upon.

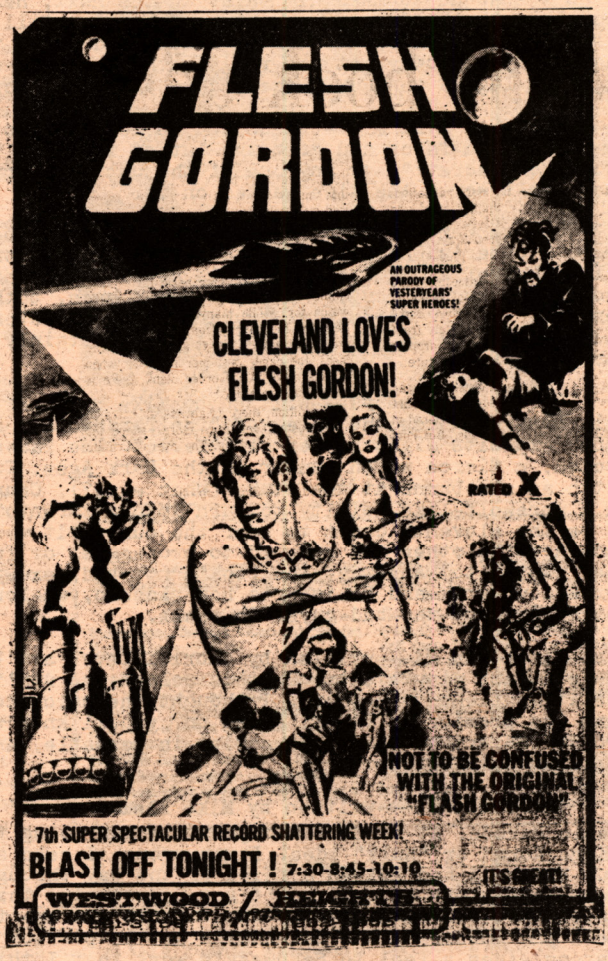
The book has four magnificent, full-color paintings (each double-truck) and a single-page frontispiece painting by Andre Castaigne (believe me, a "Graham Ingels" of his day!) illustrating scenes from the novel. The coincidences between these paintings and the scenes from the movie, including the "Red Death" ballroom scene and the Phantom unmasked scene, have to be more than accidental. What clinches it as far as I am concerned is that one of the paintings shows the police inspector and a companion confronting a spectral apparition in the underground chambers. Both of them have their right hands raised as a precaution against being garrotted from behind by someone throwing a noose over their heads. This is specifically stated in the movie's title cards, although I have seen some versions in which this scene inexplicably does not appear.

It is known that Chaney did the sketches for his characters' appearances, but I wonder if he did not have a copy of this book with Castaigne's beautiful paintings handy when he planned what turned out to be his most famous film? Maybe your friend Stu Levin can shed some light?

We don't know Stu Levin personally, unfortunately--but we'll see about checking it with him. %% Our suspicion is that what you have is a case of lost common knowledge. If someone does an animated film using Tenniel's illustrations for Alice--or acts in costumes based on those in the illustrations--the entire audience takes it for granted. No one comments on it; everyone knows that it is the famous pictures that are being used for a basic view of the work. The Castaigne illustrations may have been very well known in 1925 and the copying of design may have been deliberate and widely known when the film was released, with everyone realizing how faithfully Chaney translated the seemingly impossible face of Castaigne into living flesh.

Jim Haynes, P. O. Box 441, Lakeville, Connecticut 06039

I have been dealing with Blackhawk Films for many years and find them to be tops in the business....they also have just had a recent sale on 8mm prints (6 in all) of the early Batman serial which I have and they are quite good.... helps bring back the 1940's....the purpose of my letter is to inquire if thru your column anyone can help me locate 8mm prints of the Captain Marvel serial starring Tim Holt.... I have the first 3 chapters and would really appreciate any help toward the balance... I think there were 12 in all....



Can anyone out there help Jim? %% The serial starred Tom Tyler as Cap and was made in 1941 by Republic. %% Oh, yes, and it ran 15 chapters.

Dick West
614 Langdon Street
Madison, Wisconsin
53703

I have no idea what the "trick ending" (mentioned by Niles) in The Lodger could be. Hitchcock doesn't mention it in the Truffaut interview, and I'm sure he would have, especially if it had been "overlooked." I haven't seen this film recently, but, as I recall, the flashing neon sign at the end is the same "Tonight Golden Curls" (or some such working) that ran as a leitmotif through the introductory scenes. Where in the beginning this night club advertisement held an ironic message of danger (since the killer preferred blondes), at the end its reappearance presumably signifies London's return to its normal night life.

Which leaves us still wondering over Niles' mention of a "trick ending"...

CIRCULATION FIGURES FOR 1974
(Printed in 1975)

288,232 Amazing Spider-Man (was 273,204) +15,028

272,272 Archie (was 345,087) -72,815

220,566 Betty and Veronica (was 249,541) -28,975
206,361 Life with Archie (was 228,041) -21,680
204,610 Jughead (was 211,450) -6,840
202,592 Incredible Hulk (was 187,318) +15,274

199,448 Archie's Pals 'n' Gals (was 201,791) -2,343
198,709 Laugh (was 219,111) -20,402
193,289 Pep (#300, by the way) (was 206,109) -12,820
193,240 Betty and Me (was 198,142) -4,902
193,223 Batman (was 200,574) -7,351
189,392 Justice League of America (was 187,051) +2,341
188,084 The Avengers (was 185,039) +3,045
178,824 Little Archie (was 184,395) -5,571
178,134 Our Army at War (was 163,221) +14,913

168,042 G.I. Combat (was 161,702) +6,340
161,910 Daredevil (was 170,669) -8,759

144,765 Star Spangled War Stories (was 144,292) +473

Those are the circulation figures we have in so far, separated into bunches of 25,000 circulation--based on average paid circulation for the 12 months preceding publication.

A lot more conclusions and conversation-starters will come as more figures come in. For the moment, we'll note that all the Archie titles we've found so far have lost circulation, with Archie, itself, having the biggest drop on the list. And we're happy to see that several titles on the list have increased circulation for the first time in quite a while. Or so it seems. We'll keep you posted. And we'd much appreciate help from those of you out there who keep notes on these lists.

And, say, do any of you have subscriptions to the Marvel comics? We'd really like to know whether, say, Conan is mailed by other-than-second-class--and whether, for example, Spider-Man is mailed out only-second-class. Someone last year suggested that the reason Conan doesn't list circulation is that it's mailed out bulk rate. Can anyone tell us more about this? Why would Marvel mail out older-established titles by one rate and newer titles at another rate? And if they don't, howcum titles like Conan don't have to list circulation figures after years of subscriptions?

Kindly Jay Maeder adds a note to circulation comments:

> Re Beautiful Balloons 29: The Ripley item is not all that far off the mark. Believe It or Not is hardly the bestselling title in the world, but it is the bestselling title at Gold Key and has been for a while, and it does indeed outsell the Disney titles. Source: Western Publishing. The exec with whom I spoke professed not to have circulation figures immediately accessible, but he identified the line's second and third bestsellers as Grimm's Ghost Stories and Tom and Jerry. The Disney books are respectable sellers, but apparently their print runs are very tightly controlled. Western says it beats the hell out of them why Ripley is so popular.

Faaaaaaar out.

When you're considering circulations, you'll do well to recall that there are a lot of aspects to money and comics. Break-even point for Marvel color comics (generally speaking) is somewhere in the 30%-solds. We hear that Conan is now selling somewhere in the 60%s--which may help you to guess why an assortment of other companies are trying their own Conan types--and why Conan is monthly with an assortment of spin-off titles.

Movie star buff now makes money writing books about his idols

By BRENDA WOODS

When he was 5 years old, James Parish fell in love with actress Kay Francis. Today he's 30 and a handsome photograph of her adorns the wall of his study where he spends 16 hours a day pounding out such a proliferation of books on movies and movie stars that he needs a new typewriter every six months.

Parish recalls that both his mother and grandmother were inveterate moviegoers. He inherited their passion for films and eventually, his desire to become a movie producer channeled itself into writing about movies.

Since 1969, Parish has published 26 volumes, establishing himself as the most productive author on the cinema and its star personalities.

Digs for facts

Parish is a fiend for research. A graduate of the University of Pennsylvania Law School and a member of the New York Bar, he was trained to dig for facts. When he's researching a personality, such as Liza Minnelli, the subject for one of his upcoming books, he contacts everyone who might ever possibly have known her, ranging from former co-stars to apartment house doormen.

"Part of the success in putting together a book about someone is getting a slant on the subject," says Parish. "The material is there for everyone. It's how it's packaged that makes it interesting."

To help in his research, Parish employs a worldwide staff of correspondents in the United States, South Africa, New Zealand, Japan, South America, France, Belgium, England and Australia.

It takes him from six months to two years to gather material, interview, revise, fact-check and proof-check. "Then, the actual writing time for each book is about three solid months," says Parish, who admits his diligence has enabled him to move from a room in the West Side YMCA to a good address on New York's East Side.

Parish is particularly fascinated by female movie stars, past and present. "The women are much more versatile than the men," he believes. "For example, every Jimmy Stewart movie is pretty much like every other Jimmy Stewart movie, but a woman like Ida Lupino has run the gamut from ingenue to heavy character parts.

"And even years ago, Eve Arden, who always played the second female lead, got all the good lines and was able to say things the leading lady never could say."

The four greats

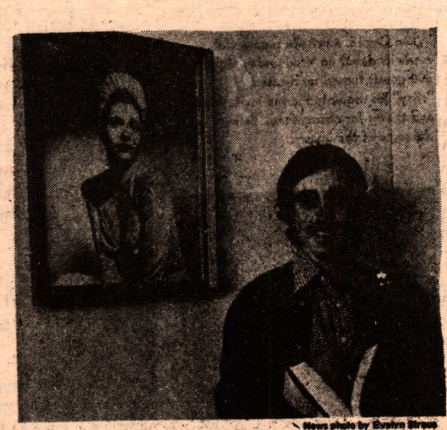
Parish, who usually works on as many as four books at a time, is currently involved in putting together "The Forties Gals", which will cover the careers of Ann Sheridan, Eleanor Parker, Jane Wyman and Lauren Bacall.

"These women all had a flinty quality which intrigues me," he says. "Ann Sheridan and Eleanor Parker had a depth of personality that someone like Jacqueline Bisset never quite seems to reach. They also had great staying power. Today, female stars fade so fast you can hardly remember them a few months after they first appear."

Although Parish says, "My idea of a night off is to take in a movie," he also relaxes by listening to Kate Smith records and has read everything ever written by Somerset Maugham, with whom he corresponded and to whom he feels he owes inspiration, particularly for Maugham's "The Razor's Edge."

As to Kay Francis, who started it all for him, Parish finally did get to meet her one summer on Cape Cod when he was working there in summer stock. He remembers she was "still incredibly beautiful but disenchanted with life."

NY DAILY NEWS FEB 23, 1975



News photo by Sheldon Strauss

It was the classic beauty of Kay Francis, in framed photograph, that inspired Parish to delve into movie history.

James Robert Parish wrote, among a lot of other things, an absolutely marvelous book called Actors' Television Credits 1950-1972 from The Scarecrow Press, Inc. (Metuchen, N.J. 1973--available from The Nostalgia Book Club). It's a list of credits for dramatic roles played by "name" actors over the years--and is enormous fun for such TV buffs as the Thompsons. Ed Begley's entries run two pages; Horst Buchholz was in one show (Danny Thomas Show episode, "Fear Is the Chain," Feb. 19, 1968).

A RESERVATION FROM DICK WEST

After an enthusiastic bunch of comments we made about the recent Best of Walt Disney comics, we got a note from Dick West:

> I would share your joy in Western's Best of Walt Disney paperbacks more completely (they are beautiful) but for one bitter dreg in the cup: two pages have been deleted from the reprint of Four-Color #62. (The other duck stories are intact; I can't speak for the "Bat Bandit," since I have no original to compare with the reprint, but, though the story is superb, it is still choppy in a couple of places and I'll bet it's been cut a bit, too.) The abridgment in "Frozen Gold" takes place where Donald is about to cross a crevasse; in the original he falls in and has about a page worth of tumbling hither, thither, and yon. In "Mystery of the Swamp" the cuts occur where Donald is chasing one of the Gneezles and is trapped in a basket. The original has a couple of panels in which the Gneezles set up the trap and a sequence where Donald cuts his way out of the basket but is recaptured.
>
> I suppose we can be grateful that they had enough respect for the stories not to cut just any random page but to excise carefully enough that the narrative still reads with some smoothness. Nevertheless, this sort of thing enrages me. Panels have occasionally been deleted from Barks' stories before, but that only seems to me all the more reason not to lose any more.

A look at more of Atlas's creations, and a glance at the competitors.

ATLAS COMICS:

Targitt #1——Can a comic be only slightly ludicrous? Duffy, Rovin, Meyers, and Nostrand have made one. The story concerns John Targitt, F.B.I. agent. His tale starts when he sees his wife and daughter off at the airport. The plane lifts off, and explodes! The Avenger and Don Pendleton's "The Executioner" suffered similar losses, and Targitt follows in their footsteps. The artwork is great. It fits the mood and speed of the story perfectly. The camera angles are handled very well. The script itself is fine. The characters are well done, the pace is good, in fact, there is so little verbage the comic book can be read in seconds, leaving you wanting more. And yet, the book does not lack for words. In one scene Targitt stabs a hit man in the shoulder, then slugs the wound to make him talk. In the next, he slugs a pusher's head through the door of a college dorm. In still another, he puts a gun up to a professional killer's nose and pulls the trigger! As you're reading, you slowly get the feeling the creators of this comic are pulling your leg. A tongue-in-cheek detective book worth trying.

Tales of Evil #1——Unless you're really into mystery color comics, do yourself a favor and grab the latest issue of "House of Mystery", "House of Secrets", or any one of the umpteen Marvel reprint books. This one wasn't worth the time wasted on it.

Savage Combat Tales #1——Primatily Archie Goodwin's brainchild, "Sgt. Stryker's Death Squad" has a bit to go before it's a serious rival to Marvel's "Sgt. Fury and his Howling Commandos" or D.C.'s "Sgt. Rock and Easy Company", the top two war mags, both of which are excellently done. But Goodwin's Stryker has great potential. It may not set the comic world on its ear, but it will certainly make a hit with the war comic fans.

Weird Suspense #1——written by Mike Fleisher, art by Pat Boyette. This book features the tales of "The Tarantula", an unusual character whose exploits might better fit "Eerie". The Tarantula is Count Eugene Lycosa, a fierce witch hunter in the Dark Ages. Cursed by a vindictive witch as she burns at the stake (What else?), Count Lycosa is plagued by a werewolf-like ability to turn into a tarantula. Our Count is said to be the eleventh count to bear the curse. It would be interesting to know how the other ten managed to propagate, or for that matter, why they wanted to. Any way, the book's not bad, except for Boyette's horrendous art, and Fleisher's now classic, as-long-as-we're-cursed-let's-wipe-out-the-bad-guys. Oh, well.

Tiger-man #1——written by Gabriel Levy, art by Ernie Colon. This one's a last minute entry in this column, so don't be suprised if you see it mentioned elsewhere. I thought the color comic would be better than the premier in TAS #1 (Read on, you'll know what I mean.). I was wrong. The art is good, the script is passable, and the premise stinks! The less said the better.

The Brute #1——written by Mike Fleisher, art by Mike Sekowsky and Pablo Marcos. At first I thought this was going to be a remake of the "King Kong" or "Hulk" idea. I was wrong. I read and enjoyed the story, but before I had gotten a third of the way through it, I realized I've seen this story before. Don't get me wrong! I think Fleisher did a marvelous job. There's even a touch of his extreme tastes that does so well in "Spectre". And Sekowsky's art is perfect for the strip. Pablo Marcos gives a feel to Sekowsky's work that I think is the best ever done. But if you read the book, (and I recommend that you do), you'll notice a remarkable resemblance between the aforementioned comic and a 1970, Joan Crawford movie entitled "Trog", a movie that has often been described as one that "only a devoted movie fan could love."

ATLAS MAGAZINES:

Thrilling Adventure Stories #1——Contained two text articles, one on Allister Maclean's movies (which fit the general theme of the magazine), and one on Pal's Doc Savage (which was like all the other articles that abound concerning the new movie, none of which contain any real information about the production). Hardly thrilling adventure tales. A Tiger-man series, by John Albano and Ernie Colon, which is slated to get its own color comic, where it has got to be better than it was here. Colon's art is the high point of the story. A caveman series, "Kromag the killer, by Jack Sparling and Gabe Levy—art by Sparling, a poor-man's Kazar. This series is surpassed by the Saturday morning show "Korg: 70,000 B.C.". Get the idea? A survival tale, entitled "The Sting of Death" by Albano and Leo Summers, which held to the basic theme of the magazine quite well. A "Lawrence of Arabia" series by Jeff Rovin and Frank Thorne; a series that should do well in this magazine, if Thorne can learn to draw the expanse of the Arabian deserts. If you're really interested, I suggest Lowell Thomas's "With Lawrence in Arabia", a fine history of a colorful figure. Or even one of Lawrence's own books. Every public library should have copies. And last, but certainly not least, a great war story written and drawn by Russ Heath. If you're expecting thrilling adventure stories out of this magazine, you're wasting your 75¢.

Devilina #1——A ridiculous attempt to cash in on the "Satan's relatives" theme. To start with, the magazine's table of contents has a misleading picture from the Kromag story in TAS. The lead story, script and art by Ric Estrada (catch his art in PLOP, it's better there), concerns Devilina, SISTER? of satan. It starts out with the premise that satan, a created being, had a mother and a sister! From there it's laughs all the way. The second story is a work of art like you've never seen! "The Lost Tomb of Nefertiri", script by Gabe Levy and art by Pablo Marcos, almost makes the magazine worth buying. Almost. It's a great script and the art is some of the most magnificent work done by Marcos to date. The third story, "Lay of the Sea" by Levy and Leo Duranona, is a time-worn mermaid story, with the mermaid looking more like a fish than any mermaid I've ever seen. The fourth entry is high point number two, an excellent two page story by Michael Cahlin and Ralph Reese. Entry number five is a nostalgic tale about the unusual acquisitions of a pet store owner. Highly reminiscent of the twist endings of the fifties. Number six is a text article concerning Hammer Films "Carmilla" adaptions, entitled "Filmdoms Vampire Lovers". And last, Martin Pasko and Leo Summers team up to bring us a so-so adaption of William Shakespeare's "The Tempest". Apparently to add some culture to this bomb of a magazine. If you have something else to spend 75¢ on, do it!

Weird Tales of the Macabre #1&2——As this is being written, the second issue of WTM has just hit the stands, so it's being included. Issue one starts out with a beautiful Jeff Jones cover and the line, "How long has it been since you were really scared?" It's been a while, and after reading this magazine, I'm sure it will be some time yet. The book is not bad, in fact you might say it's the best of the Atlas black-and-whites, but that's not saying much. The only credits given are the list of contributors on the contents page, but if you've read any other black-and-whites you can probably match the stories to the creators without any difficulty. There's good work from Torrents, Summers, Duranona, and Colon, and most of the stories are fairly original, but they're a far cry from innovating. And least I forget, a text article on Dan Curtis.
Issue two started with a colorful cover by Boris Valejo. The letter's page is started in issue two. It's two pages long, contains five letters, all of which are complimentary, some to the point where you feel the person had never read a black-and-white magazine before, and, for those who couldn't guess who-did-what in issue one, a list of credits for the first issue. The rest of the magazine falls into the same catagory as the first issue: by far the best of the Atlas line, but hardly the greatest magazine on the racks. Issue two includes the send-off tale of the "Bog Beast" (no relation to "Swamp Thing or "Manthing), who is slated to receive his own color comic. Ish two also contains a neat little story by George Kashdan and John Severin about monster models. Nostalgic. The rest of the magazine is aptly filled by the usual "average" stories and a text article about the films of Edgar Allen Poe. (The Letter's page contains an explanatory note concerning the text fillers.) Weird Tales of the Macabre is definately the best of the Atlas Magazines.

NATIONAL:

Adventure Comics #438——Skipping over the "Spectre", you're either a fan of his or you despise him. I, myself, an a member of a growing number of fans who enjoy the book without condoning his methods. I'm not an old fan of the "Seven Soldiers of Victory". In fact, I was probably first introduced to them in Steranko's "History of Comics Vol. 1". Yet, they've been a joy to read where ever I've come across them, whether it be a Golden Age reprint or a modern day revival. And one angle that's always bothered me was that they seemed to be underestimated. They were always being overshadowed by the Justice Society. In much the same way that Marvel's "Defenders" are overshadowed by "The Avengers", (an analogy that's much closer than you'd think). Even Steranko only gave them a quarter of a column in his history. While the Justice Society did have more famous members then SSV, (and more issues, JSA had 54, SSV only 14), "Law's Legionaires" as they were sometimes called, were no slouches. The Vigilante was a prominent character in "Action" in the mid-40's, when he was done by Mort Weisinger and Mort Meskin. And Green Arrow was famous long before he made history with Green Latern. The current story running in the back pages of "Adventure", starting with issue #438, is a welcome sight. Uncovered in the files, this never before published story combines the flavor of Golden Age writing with the artistic finesse of our current artists. Maybe a comeback is inappropriate, but it sure would be nice if D.C. came across a couple more unpublished scripts. Maybe then, "The Seven Soldiers of Victory" wouldn't be the world's most misunderstood team of superheroes.

A WORD CONCERNING A NOT-SO-NEW COMIC FROM A NOT-SO-NEW COMPANY:

I admit it. I've underestimated Charleton for a long time. I was a fan for a short time in the sixties with such titles as "The Many Ghosts of Dr. Graves" and "Sarge Steel", but I gave them up for D.C. and Marvel. I've recently been reinstated with an astounding comic known as "E-Man", written by Nicola Cuti and drawn by Joe Staton. I, unfortunatly, missed the first five issues, due mainly to my own stubbornness. After reading Nos. 6&7, I suggest you pick up a copy. Tryit. It's different, and I think you'll enjoy it.

APOLOGY TO FRANK McLAUGHLIN:

Thanks to Braden Goetz, it has been brought to my attention, that the beautiful "Adamesque" artwork I liked so much in Atlas's "Planet of Vampires", was due to the beautiful inks of Frank McLaughlin.

BOOKS:

"The Origins of Marvel Comics" by Stan Lee——Just finished Stan's book. I picked up a paperbound copy at a discount at a bookstore that had slipped into bankruptcy. I picked it up mainly because I'd grown tired of waiting for my ordered hardback copy to arrive at a different bookstore. I'm looking forward, now more than ever, to having a permanent hardback copy of this landmark book.

Stan Lee has given us a history book; a reference book that gives an insight into the beginnings of an age unsurpassed in comicdom. The Golden Age was unique in itself, for starting an art and culture that's come to be loved and revered by thousands, but the Marvel Age of Comics was a refinement of the Golden Age. The Marvel Age gave us a quality of story and art that makes most of the Golden Age comics look amaturish.

I've never had the pleasure of meeting Mr. Lee. Even so, after reading his book, I feel I know him as well as I know anyone. Reading "The Origins" is like sitting down with Stan and a cup of coffee, and just listening to him reminisce. And it's that sort of informality that brings about the comradery of comic fandom. That sort of informality is also going to keep any future volumes from having any real punch. Everyone who liked it will wish for more, but future volumes won't be as satisfying. This book is going to be among those things that are best the "first" time, and just never seem to be as good the second time around.

This book is also a Stan Lee ego trip. But after all, he started it All the other writers and the artists who aided him had a part in it, but Stan Lee was the guiding force behind it all. And it's not an ego trip in the Mohammed Ali sense (although some readers have thought it as such), but the ramblings of a man who knows he's brought a lot of pleasure into the world. A man who's proud of what he's done (as well he should be), and wants to tell others about the path that led him to where he is.

The only regret is that there wasn't more text. The reprints were nostalgic, bring back loves and hates (Did Gwen REALLY have to die?), and I'm sure the unfamiliar fans enjoyed them, but for the avid fan it was somewhat lacking. Although, it was interesting to read about Stan's brother Larry Lieber, a pillar in the Atlas Company, and the name change. I remember reading about Larry and Stan someplace else, but it had never really sunk in that Cowboy Larry and Smilin' Stan were brothers. As for the name change, does Stan realize how unusual his name is now? Stanley Lee?

If you're a Marvel fan, a prospective artist or writer, or just an all-around comics freak, it wouldn't hurt to have a copy of this indespensible insight into the mind of comicdom's top originator, Stanley Martin Lieber——Smilin' Stan (the Man) Lee.

NOTE: It has just been announced in the April Bullpen Bulletins Page, in Stan's Soapbox, that Simon & Shuster have commisioned for a second volume to the origins of Marvel Comics.

THE TUBE:

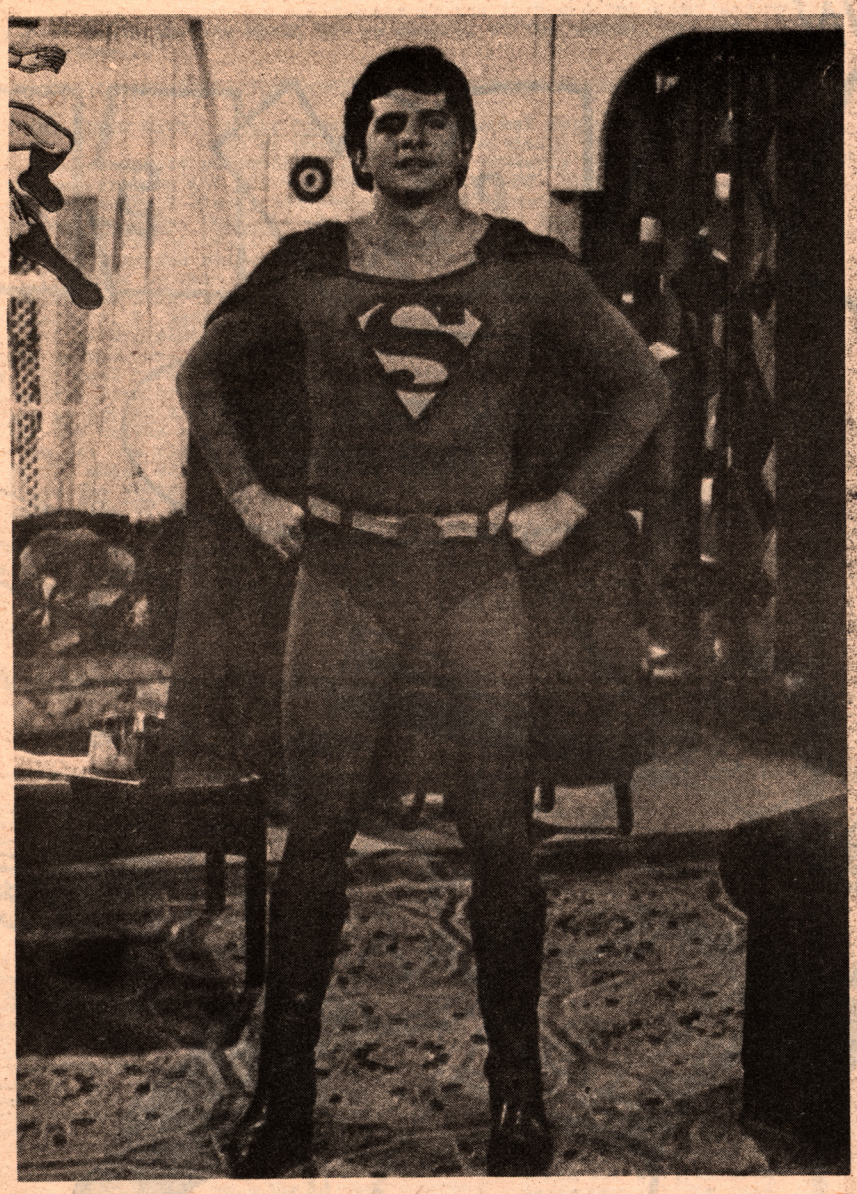
"It's a Bird, It's a Plane, It's Superman!"——ABC's Wide World of Entertainment, February 21, 11:30 p.m.——This was the two-hour TV adaption of the 1966 Broadway musical. This was a hit Broadway show, or so I hear. It looked like the cast enjoyed doing it, which is something. This Norman Twain Production had such actors as:Lesley Warren as Lois Lane; you may remember her from a season of "Mission: Impossible". She proved herself a quite capable dancer and singer, and gave the best performance by far. Introducing David Wilson as Clark(Superman)Kent; he's probably a fine actor, but somehow his Clark Kent gave the impression of being Charlie Brown. Allen Ludden as Perry White; he should stick to "Password". David Wayne as mad scientist Dr. Abner Sedgwick; Wayne is an excellent character actor who may be remebered as Willie in the movie "Up Front", a movie adaption of Bill Mauldin's Willie and Joe cartoon characters, and from the television show "The Good Life". Wayne also can be seen in the new Lemmon-Mathau movie "Front Page", wherein he plays a gay newspaper reporter. Wayne's performance was second only to Ms. Warren's. Character actor Kenneth Mars as coniving columnist Max Mencken ala Steve Lombard; Clark's nemisis and rival for Lois's attention. Ms. Loretta Swit (MASH's Lt. "Hotlips" Holihan) as Sydney Carlton, Max Mencken's secretary. A fine performance by Ms. Swit. Character actors Malachi Throne ("It Takes a Thief"'s Noah Baine), Harvey Lembeck (another "Willie" from the Willie and Joe movies, and "Eric von Zipper" from assorted "Beach Party" movies), and Al Molinaro ("Odd Couple"'s Murry the cop) as Mafia hoods. Gary Owens gave a superb naration.

The story went something like this:

Mad scientist Sedgwick wants to get rid of Superman, who stands in his way in conquering the world. Sedgwick wants to conquer the world in protest for never receiving the Nobel Peace Prize; he's been runner-up eleven times. Sedgwick gets aid from Daily Planet columnist Mencken, who also wants to get rid of Superman because of Lois Lane. They both enlist the aid of Mafia hoods. Sedgwick developes plan to disgrace Superman at award ceremony, by setting of bombs in city hall at the exact moment Supes gets his award. Superman is heart broken at his failure to protect the city. (Note: Jerry Siegel and Joe Shuster are in the audience at award ceremony.) To further plague Superman, Sedgwick uses his master computer to reveal Superman's secret identity. Sent into an even deeper downer, Superman is temorarily revived by Lois Lane, but Lois is Kidnapped! Superman reverts to downer state and attempts suicide which fails! Siegel and Shuster come along and convince Supes that it's not bad being different. Meanwhile, Sedgwick double-crosses Mencken and is double-crossed by Mafia Hoods. Superman appears frees Lois, and crooks are caught in bomb blast resulting in amnesia, after which everyone is hired at the Daily Planet. Strange.

All of this was spiced with several musical productions, jokes, and "tender moments". Most of the music was well done, except for the theme song which was alot more sappy than it was campy. Speaking of campy, Superman's fight scene was littered with——you guessed it!—— left over Batman sound effects.

The play wasn't bad. It really could have been a very good high school presentation. Ms. Warren and Mr. Wayne gave excellent performances,



as did Ms. Swit. Even David Wilson had a good scene in Clark's apartment where he did a solo. The artwork provided inbetween scenes and the eleven chapters, by National was very nice indeed. But all in all, it was second banana actors doing a second rate production.

I gave up watching "Ben" for this. It was all right this time, but once was enough.

NEXT TIME: A LOOK AT WHAT'S NEW FROM D.C. AND MARVEL.

Stephan Friedt
P. O. Box 1131
Yakima, Wash. 98907

THE BAD GUYS -- WHO ARE THEY?

[Written exclusively for TBG]

BY: STANLEY R. BLAIR, Director
National Central Bureau

NO ... I am sorry to disappoint you ... this is NOT a list of names; nor was it ever intended to be. YES ... the "BAD GUYS" are identified -- not by name, nor by address but simply by COMPARISON.

After many years of experience, we can simply say there are indicators contained within documents furnished the bureau regarding incomplete, unsatisfactory or unacceptable transactions. In almost ALL instances the indicators are there -- waiting to be discovered, examined and a determination made concerning that transaction.

It is somewhat like the "auditor" who examines the books of record within a company -- although the party has been clever in extracting monies from the company's bank account, petty cash or other funds, there is NO way to cover up the "deed" in such a way that it cannot be discovered. The only thing that does happen is the length of time before discovery -- some are uncovered immediately, others enjoy a time in which they use the money of others (always intending to return it, of course) and again in almost ALL instances the "borrowing" of such funds turns out to be exactly what it began as -- theft.

But, what YOU want to watch for (among other things) are certain attitudes, actions, reactions -- or lack of, whichever the case may be. TRUE -- some are not intending to be BAD GUYS -- but then you helped them to succumb to the temptation. How can I say this? Very easily. If you are careless in handling your own affairs, such as in placing an order written in a sloppy manner, including information as to your name, address and what you are actually ordering -- possibly enclosing cash, check or money order without SASE or specific instructions about your order or alternates, YOU are then encouraging the recipient to lay aside your order for further study after he has handled other orders received at the same time. IF you are one of those careless by nature then you already know by experience that in many instances you have received nothing at all from orders of this kind placed by you.

WHAT DOES ALL THIS LEAD TO? As I said, YOU helped them to succumb to the temptation and thereby another BAD GUY was created. What are we talking about? All I am saying is that you did not do the right thing to begin with (but neither did the recipient) ... you caused the recipient to lay aside your order, time passed -- he did nothing -- but then neither did you. With your failure to follow-up your order, the recipient eventually became aware of money gained without any "hassle" about keeping the money and shipping nothing. THIS IS one of the BAD GUYS. Do you know him?

Then we have that fellow who believes that he has graded his merchandise CORRECTLY (in accordance to the Overstreet Guide -- or whatever source of comparison he may use). In some instances, there are slight differences of opinion, but in other instances it seems apparent that "junk" is being peddled at highly over rated grading -- and then if this isn't enough to contend with, the seller says YOU can't return the merchandise ... his reasoning being that you couldn't possibly be right on your grading of HIS merchandise. THIS IS one of the BAD GUYS. Do you know him?

Then we have that fan who believes a simple grading scale should be used -- flaws (unless glaring) should not even be mentioned. In instances of this kind, it can be expected that differences of opinion will indeed occur. But that fellow who says - here's a thousand dollar magazine -- in very good condition ... he forgot to mention the center page is gone -- two coupons have been clipped -- somebody set a pitcher of water on it and the cover looks a little bad -- and no mention was made that someone scribbled with crayon all over the first few pages ... Just what IS his reasoning ... simple ... the title and issue are a good one MONEY-WISE -- why worry with a few flaws? Anybody would be glad to get this one just because it is this one. THIS IS one of the BAD GUYS. Do you know him?

Then we have that fellow (who may even be your next door neighbor) who entices you with "splendid" offers at reasonable prices. As you have found out (or perhaps you have yet to find out), after great delays, a package is received, but it isn't the issue (and sometimes not even the title) you ordered ..... [Sorry, space has just run out -- if you would like to hear about this one -- and perhaps others too -- let me know and we will give you Part 2 of THE BAD GUYS]

NEXT ARTICLE ... "WHOS WHO IN FANDOM?"

NATIONAL CENTRAL BUREAU
STANLEY R. BLAIR, *Director*
P.O. Box 45605 (Almeda Station)
Houston, Texas 77045

WSA 001

N C B NEWS & REPORT

March 1st., 1975
Number Two

APPLICATIONS FOR MEMBERSHIP IN NCB ...

Because of the number of applicants; some of which have already received their WSA and assigned number having met the requirement of SPONSORSHIP by a WSA member, those remaining are presenting their names to members of Fandom; members of NCB in order that YOU may know that request for WSA and assigned number have been made by the following individuals:

07. LEONARD DARVIN	NEW YORK	23. JAN M. LANDAU	NEW YORK
08. DAVID KILMER	NEW YORK	24. STEVE AUSTIN	CALIFORNIA
09. FRED NARDELLI	NEW YORK	25. BRUCE H. WILLIAMS	ILLINOIS
10. CHARLES DUGAN, III	PENNA.	26. BRIAN L. CHRISTIE	CALIFORNIA
11. WILLIAM FREIBERGER	NEW YORK	27. HANS O. SCHUMACHER	ILLINOIS
12. WILLIAM G. DAVIS, JR.	CONN.	28. MICHAEL J. KOTT	FLORIDA
13. JAMES M. McPHERSON	RHODE ISLAND	29. THOMAS G. LOCKETT	GEORGIA
14. TERRENCE P. McCOY	ILLINOIS	30. JOHN WARD	MASS.
15. DAVID TESHER	NEW YORK	31. ROLAND COOVER, JR.,	PENNA.
16. LAWRENCE FREIDMAN	NEW YORK	32. MICHAEL OKURA	CALIFORNIA
17. G. ROGER HAMMONDS	TENNESSEE	33. JOHN DaPRATO	MASS.
18. H. PEGGY TAO	CALIFORNIA	34. GREGORY F. PIEPEL	WASHINGTON
19. RISTY CIACELLI	MICHIGAN	35. GARY HACKENBURG	NEW JERSEY
20. DARREL M. BROWN	TENNESSEE	36. GLENN DeVETTO	MICHIGAN
21. A. TIMOTHY GRAY	NEW YORK	37. KURT ERICHSEN	OREGON
22. DARYL L. THOMAS	KANSAS	38. HARVEY SCHEIN [*]	ILLINOIS

[*] Application re-submitted at request of applicant - 8-14-74; 03-01-75

NCB PUBLISHERS ALLIANCE:

The alliance has added Jim Sands, Editor & Publisher, "The Classics Reader" Enid, Oklahoma

Please Note: NCB NEWS & REPORT contains the OFFICIAL INFORMATION published by the bureau for all members of Fandom; members of NCB and will appear in the OFFICIAL ORGAN for the bureau; that is to say; The Buyers Guide EACH ISSUE. Also PLEASE NOTE: Names appearing in this list are NOT necessarily admitted to membership in the bureau; rather this is the publication notice of their application for YOUR consideration. Should YOU have any objection to the granting of a WSA and assigned number, such objections must be filed with the bureau, in writing, no later than March 30th., 1975. Please enclose SASE for reply from NCB.

As of today, the bureau has 800 members. The SPECIAL ANNUAL REPORT of NCB [See TBG Issue No. 78] is now available to YOU. Non-Members $2.00; WSA Members $1.00 postage paid. This report contains an analysis of the year 1974 and what happened to Fandom ... Projection 1975 -- and what you may expect during 1975 ... A SPECIAL MESSAGE TO FANDOM -- 1975 a momentous year! Order your copy today -- so you will know what to do tomorrow.

INFORMATION: The NUMBER of COMPLAINTS received by the bureau since January 1st., is still running equal to the number of complaints received in 1974. We do NOT anticipate any decline in the number of complaints; nor for that matter, the number of fraud complaints that will be issued by the bureau. We direct your attention to this fact and suggest more attention to the procedures that you employ in your business dealings with others. We also suggest that you follow carefully the NCB TIPS column provided for your information and protection. In any matter in which "reasonable doubt" exists, we suggest that you contact the bureau (SASE please) ... we may already be working on the very matter you are doubtful about:

"An ounce of prevention is worth a pound of cure"

NCB © 1975

☆CONTEST COMING!☆

Starting NEXT ISSUE (#80) T.B.G. will feature a contest for artists every month! Bruce Hamilton will be putting together this feature, and here's how it will work: Professional comic artists will draw a panel featuring some type of action, with one part left out for you amateur artists to fill in and solve. The solutions can be elaborate or sketchy, serious or funny...whatever! We'll print as many solutions here in TBG as we have room for, and will be awarding prizes to the best one each month. So, SHARPEN YOUR PENCILS! It all begins NEXT ISSUE!

NATIONAL CENTRAL BUREAU
STANLEY R. BLAIR, *Director*
P.O. Box 45605 (Almeda Station)
Houston, Texas 77045

WSA 001

N C B TIPS

Written exclusively for TBG

BY: STAN BLAIR

ONE FOR THE MONEY -- TWO FOR SHOW -- THREE TO GET READY -- AND FOUR TO GO ....

And so the "ditty" goes. Having sold the merchandise, FOUR TO GO is indeed good advice. FOUR IT IS ..

ONE ... Prepare accordingly, all those items sold to a Fan, in one stack. Double check to see that you have each and every item going to this person -- the proper titles, issue numbers, condition (if more than one issue of any title) as selected. When you are SURE that everything to be sent has been assembled then you are ready to think about the proper packaging of the merchandise for shipment.

TWO ... Should there be "expensive" issues involved (in part) you might wish to further protect such issues by making two seperate packages within one. That is, seperating the expensive issues themselves with cardboard (lightweight) and then wrapping this package with one thickness of cover paper. Then wrapping all reamining issues in one group. In turn placing both packages within one well-wrapped (of several thickness') outside wrapping ... no doubt about it -- the package will cost more to mail. On the other hand, it will arrive to the buyer in well above average condition (if sent via U.S.Postal Service). The recipient's gratitude at receiving a package in this condition indicating your care and concern, will cause you to feel this is well worth the five to ten cents extra it cost to do so.

THREE ... Now depending upon the size, shape and weight of the package you must determine the method of shipment. By U. S. Postal Service, United Parcel Service, Greyhound Bus or via a friend going that direction. By U. S. Postal Service ... Airmail; Air-Special; Registered; First Class, Special, First Class or by Insured Parcel. On the other hand if un-insured it can go third class plus Special Handling (25¢ or 35¢ extra according to zone) or just regular parcel post for which you can obtain a Certificate of Mailing (you furnish the form) and pay 5¢ as fee for such Certificate. Via United Parcel, the recipient must sign for the package when it is delivered. Least desirable is, of course, Greyhound Bus since the recipient must go to the bus station package counter to pick up the package (not always convenient as I have found). Or, if all else fails, you can always depend on a friend who is traveling that direction to make the delivery for you.

FOUR ... AND FOUR TO GO. And here is the most important of all. Once all the administrative detail is out of the way, the package wrapped, labeled and ready to go -- GO IT MUST! And that is the crux of the whole matter. Unless you "gear yourself up" to get to one of the various shipment points (Post Office, UPS, Greyhound or whatever) the package will remain where ever you have placed it until such time as you take the final action to consumate the transaction at hand.

4-C in the Golden Age era is, of course, 4-Color. In today's era ...

CARE in filling orders properly -- condition, grading; according to advertising

CARE in packaging orders properly

CARE in shipping and handling -- method of shipment

CARE in developing and protecting your reputation

25% or more of the miscellaneous complaints received by the bureau deal with POOR packaging ... Always keep in mind that as a recipient (rather than as the seller) what do YOU expect from the Seller? Apply the same rule in reverse. If you have been careless in matters of this kind, consider just the reputation that you are building. This will determine YOUR future business in Fandom. If it is good, your business will increase -- if BAD, you won't have to worry about the future -- YOU won't have any.

NCB © 1975

CAPTAIN MARVEL

SOLOMON -WISDOM
HERCULES -STRENGTH
ATLAS -STAMINA
ZEUS -POWER
ACHILLES -COURAGE
MERCURY -SPEED

JUST AS ALADDIN HAD HIS WONDERFUL LAMP IN BYGONE DAYS, INTO THIS MODERN DAY COMES ANOTHER OF HISTORY'S MIRACLES - PROBABLY THE MOST FAMOUS OF ALL!

WHEN YOUNG **BILLY BATSON** PRONOUNCES THE MAGIC WORD **SHAZAM**, HE IS CHANGED INTO **CAPT. MARVEL**, UNDOUBTEDLY THE **WORLD'S MIGHTIEST MORTAL!**

FOR IN THAT MAGIC WORD **SHAZAM** LIE THE POWERS OF THE STRONGEST AND WISEST MEN IN THE HISTORY OF THE WORLD!

WATCH THIS ONE! OVER THE FENCE!

MARS IS THE FOURTH PLANET FROM THE SUN, ITS ORBIT LYING RIGHT OUTSIDE OF THE EARTH'S. MARS WAS ALSO THE WAR-GOD OF THE ANCIENT ROMANS, AND FOR THAT REASON THE ***PLANET*** MARS HAS ALWAYS BEEN ASSOCIATED IN PEOPLE'S MINDS WITH **WAR** AND **WARRIORS.**

CAPTAIN MARVEL AND A COUPLE OF FRIENDS ONCE FOUND THEMSELVES VISITING THIS STRANGE PLANET, BUT HOW THEY GOT THERE AND WHAT THEY FOUND WAS REALLY A BIG SURPRISE, AS I'M SURE YOU'LL AGREE AFTER READING THE EXCITING ADVENTURE OF "***CAPTAIN MARVEL PLAYS BASEBALL ON MARS!***"

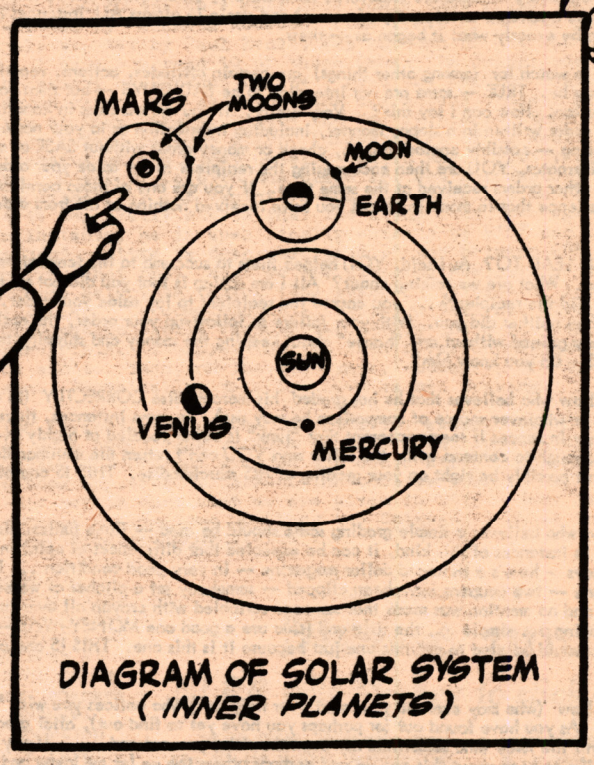


DIAGRAM OF SOLAR SYSTEM
(INNER PLANETS)

PLAYS BASEBALL ON MARS

YA-A-AY! MOIDER IT, CAPTAIN MARVEL!

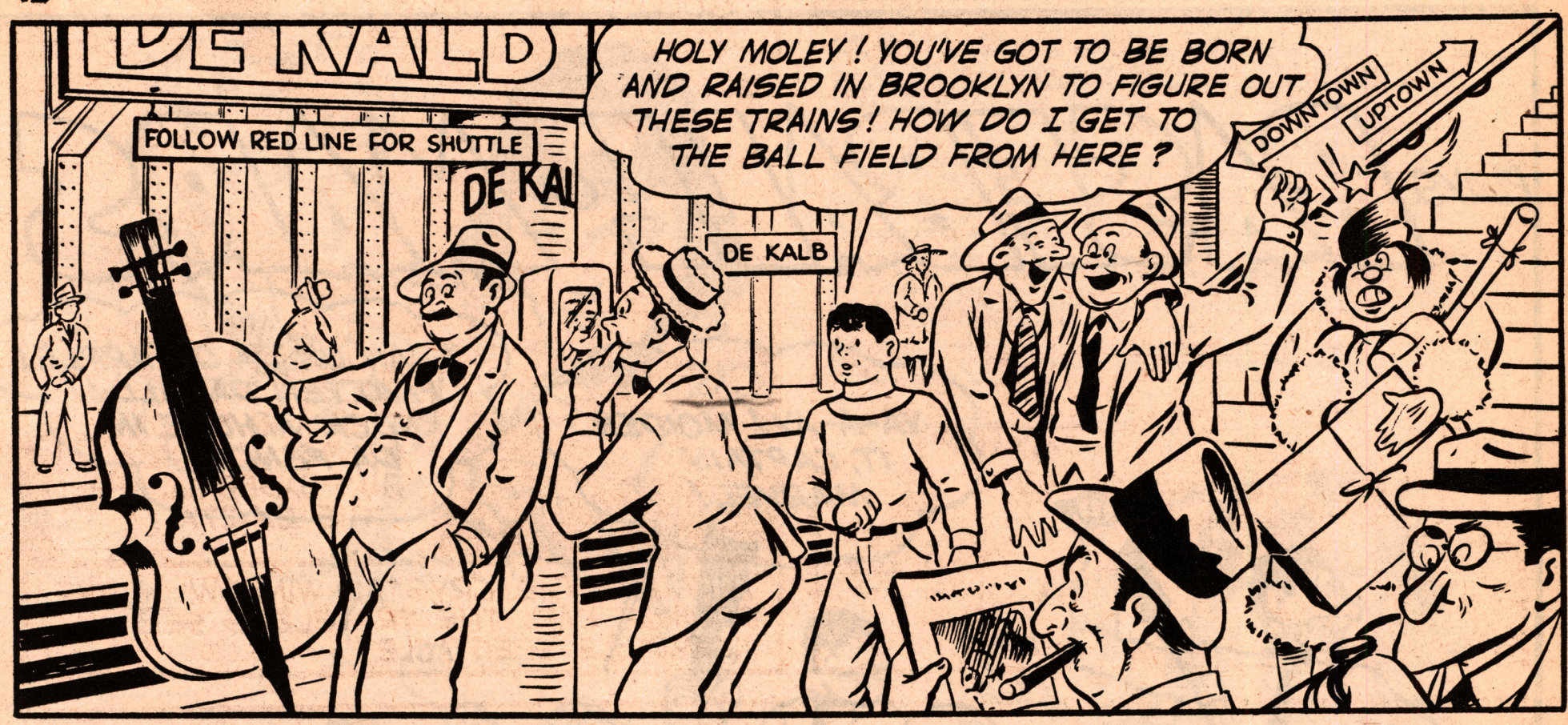
LEAN ON DA OL' APPLE! FLATTEN DA PILL! KNOCK A HOLE IN DA FENCE!

AT THE BROADCASTING OFFICES OF STATION **WHIZ**- DAWNS A CRUCIAL DAY IN THE ANNALS OF THE SPORTING WORLD- BUT **VERY** CRUCIAL!

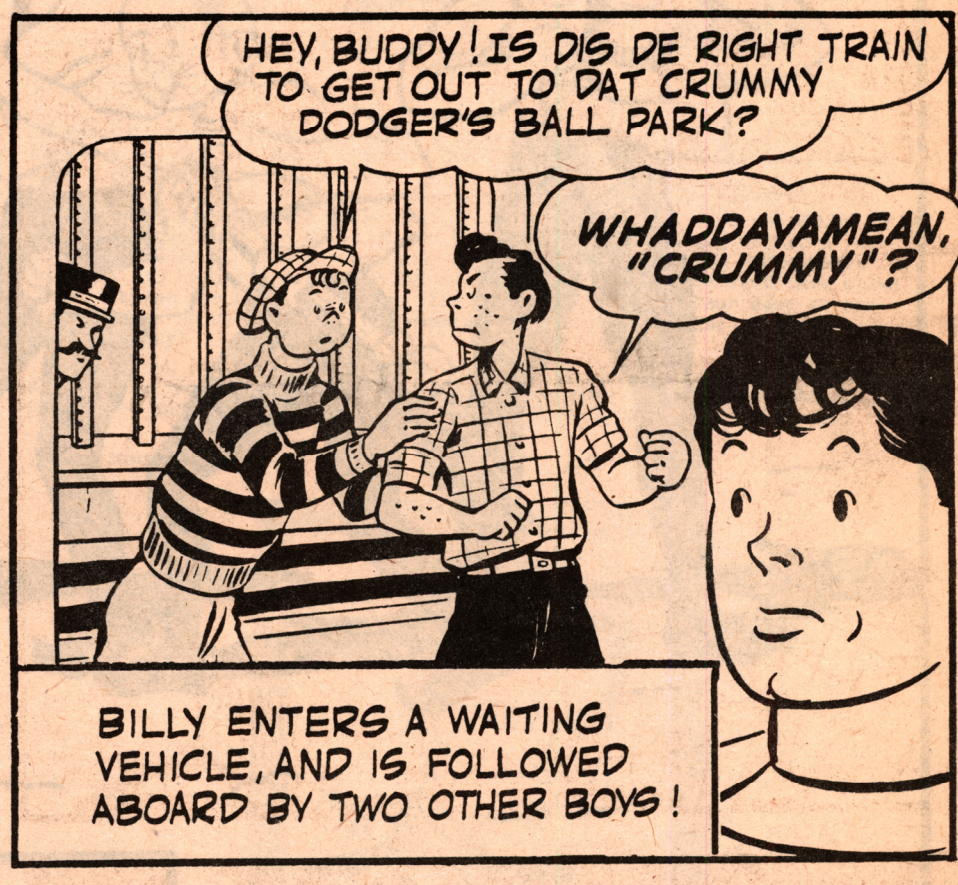
BILLY, I'VE GOT A SPECIAL ASSIGNMENT FOR YOU-I WANT YOU TO BROADCAST THE CRUCIAL GAME OF THE GIANT-DODGERS SERIES FROM EBBET'S FIELD!

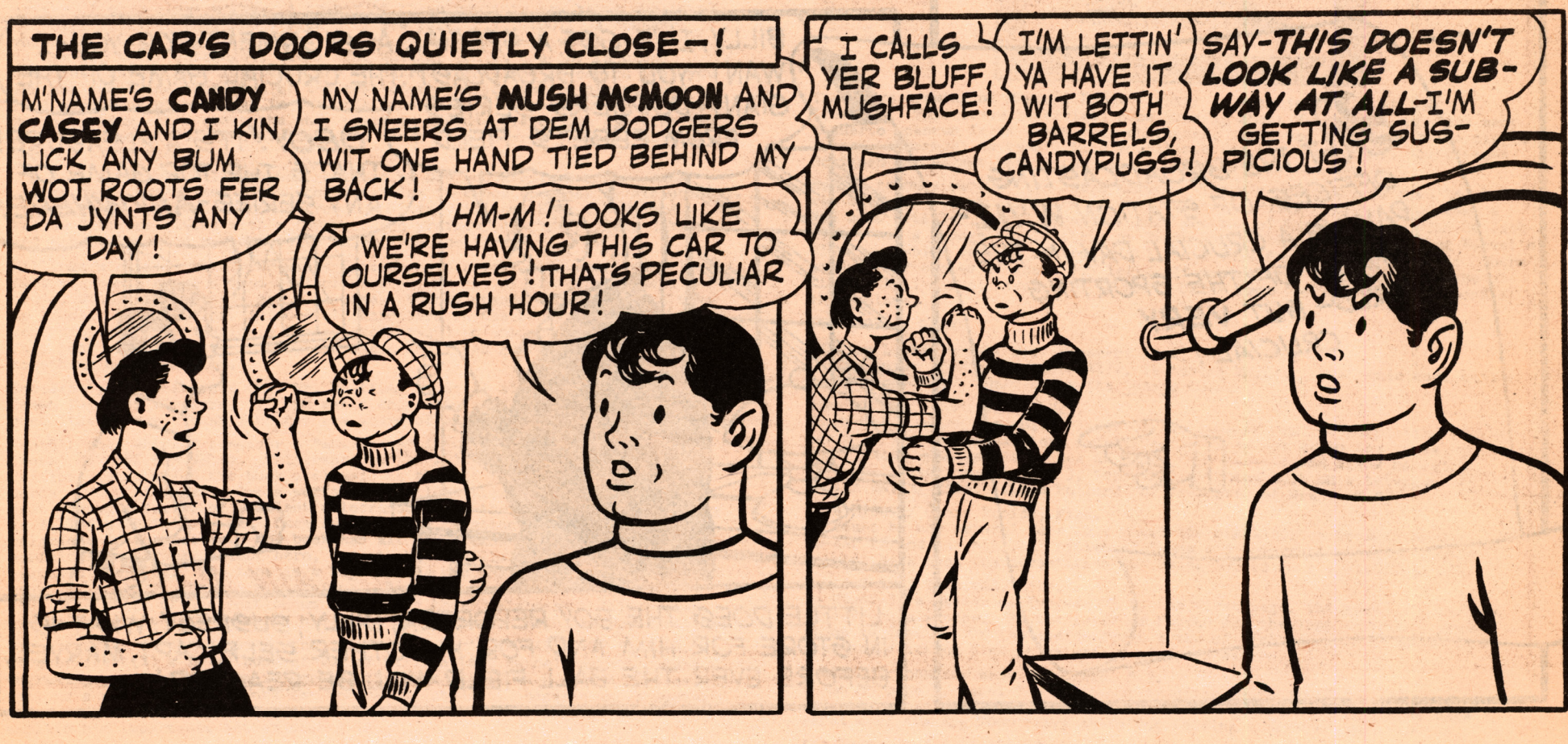
OBOY! IT'S A PLEASURE! THAT'S THE TOP GAME OF ANY SERIES-***ANYWHERE!***

LITTLE DOES THE BOY REPORTER, BILLY, SUSPECT WHAT IS IN STORE FOR HIM AND FOR HIS OTHER SELF, CAPT. MARVEL, BEFORE EVER THE BALL FIELD WILL BE REACHED!


DE KALB
FOLLOW RED LINE FOR SHUTTLE
DE KAL
DE KALB
HOLY MOLEY! YOU'VE GOT TO BE BORN AND RAISED IN BROOKLYN TO FIGURE OUT THESE TRAINS! HOW DO I GET TO THE BALL FIELD FROM HERE?
DOWNTOWN
UPTOWN

GO THROUGH THIS DOORWAY AND TAKE THE TRAIN YOU WILL FIND THERE!
CONDUCTOR
I HOPE THIS MAN IS RIGHT! I GUESS HE MUST WORK HERE!


HEY, BUDDY! IS DIS DE RIGHT TRAIN TO GET OUT TO DAT CRUMMY DODGER'S BALL PARK?
WHADDAYAMEAN, "CRUMMY"?
BILLY ENTERS A WAITING VEHICLE, AND IS FOLLOWED ABOARD BY TWO OTHER BOYS!


THE CAR'S DOORS QUIETLY CLOSE-!
M'NAME'S CANDY CASEY AND I KIN LICK ANY BUM WOT ROOTS FER DA JYNTS ANY DAY!
MY NAME'S MUSH McMOON AND I SNEERS AT DEM DODGERS WIT ONE HAND TIED BEHIND MY BACK!
HM-M! LOOKS LIKE WE'RE HAVING THIS CAR TO OURSELVES! THAT'S PECULIAR IN A RUSH HOUR!
I CALLS YER BLUFF, MUSHFACE!
I'M LETTIN' YA HAVE IT WIT BOTH BARRELS, CANDYPUSS!
SAY-THIS DOESN'T LOOK LIKE A SUB-WAY AT ALL-I'M GETTING SUS-PICIOUS!

HOLY MOLEY! COME HERE, YOU TWO, AND LOOK!

EH?

HUH?

GOLLY! WHAT'S DAT?

LOOKS LIKE A BASEBALL T'ME!

BOYS, WE'VE BEEN KIDNAPPED! WE'RE ON A ROCKET SHIP AND WE'RE A MILLION MILES IN SPACE! THAT BASEBALL IS THE EARTH!

THROUGH THE CRYSTAL WINDOW OF THE STRANGE CAR, THE TRAVELERS SEE AN INCREDIBLE SPECTACLE!

OH... IS DAT ALL? NOW LISTEN, MUSH, WHAT WUZ DAT LAST REMARK YOU PASSED REGARDIN' OUR BUMS?

I SAID DEY WUZ A KINDYGARTEN COMPARED TO DA JYNTS!

AND THEN---THE IDEA PENETRATES!

YOU MEAN WE'RE GONNA MISS DA BALL GAME???

NOT IF I CAN HELP IT, BOYS! I'M GOING TO DO SOMETHING ABOUT THIS RIGHT NOW! SHAZAM!

BAM!

JEEPERS!

CREEPERS!

NOW LET'S SEE WHAT THIS IS ALL ABOUT!

SHAZAM! FROM FAR EARTH A LIGHTNING FLASH DELIVERS A LIGHTNING STROKE THAT TURNS YOUNG BILLY BATSON INTO---

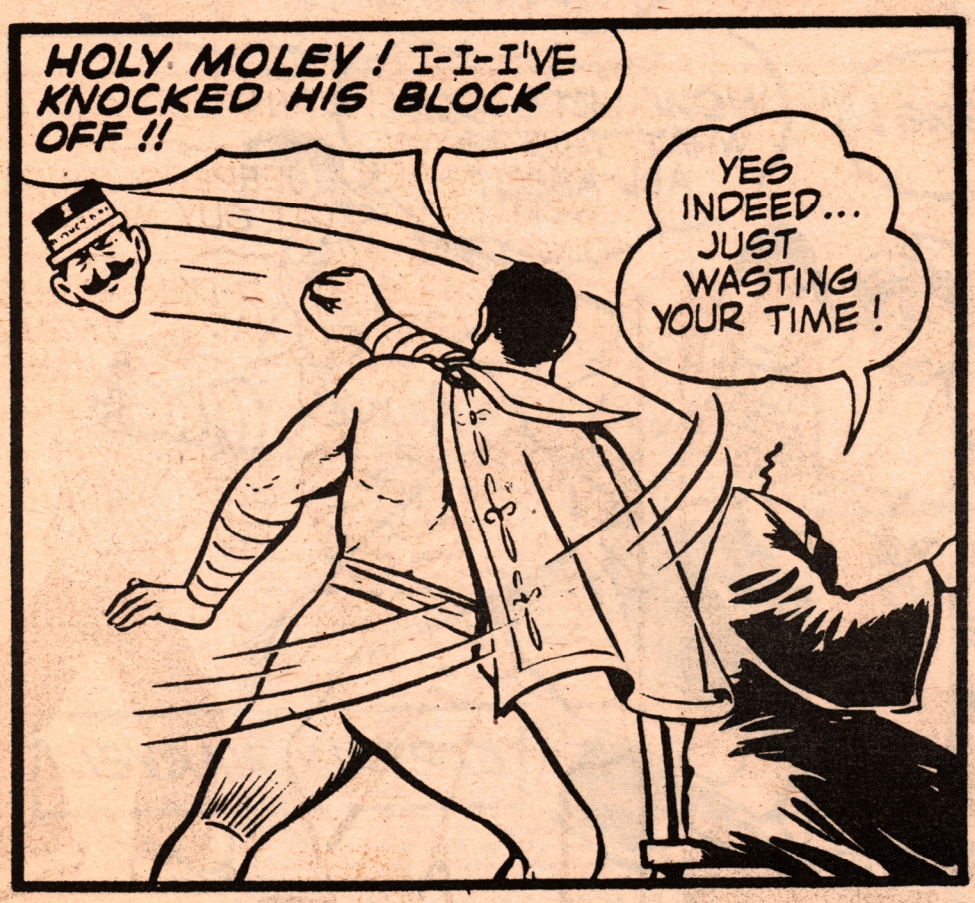
CAPTAIN MARVEL!

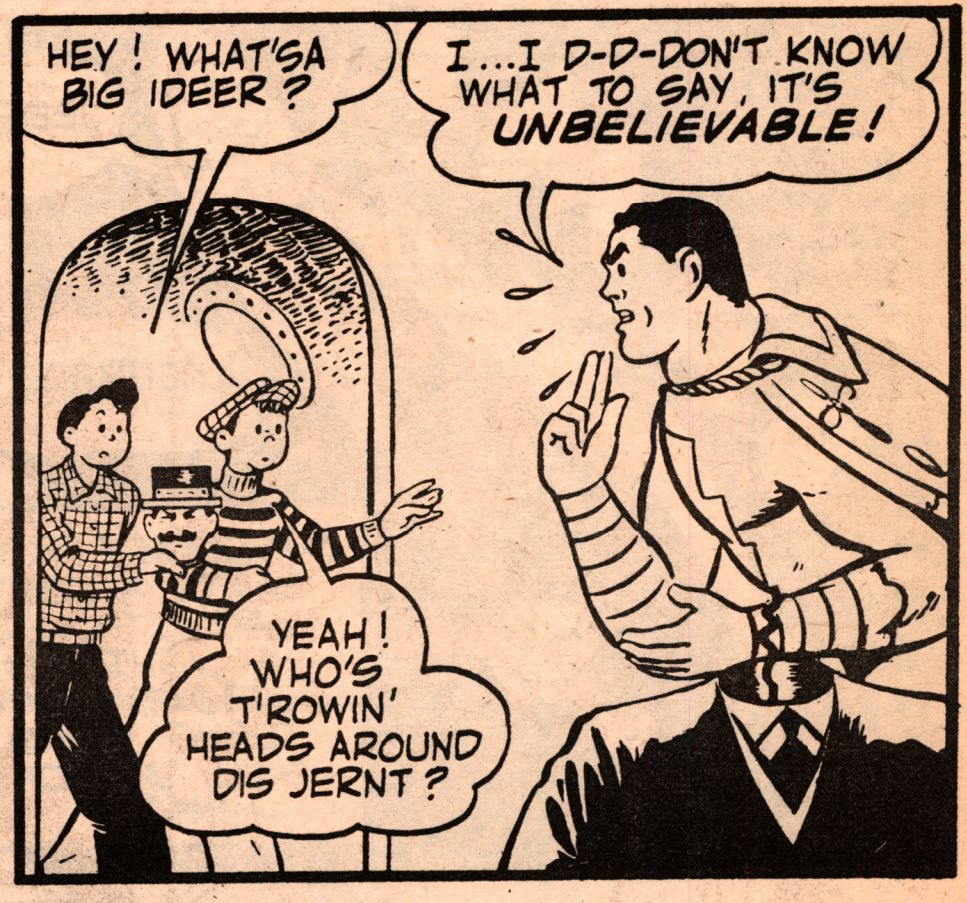
WHAT'S THE MEANING OF THIS, EH ?
CAPTAIN MARVEL !! YOU HERE ?

SIR, I DEMAND AN IMMEDIATE AND SATISFACTORY EXPLANATION OF THIS INTERPLANETARY KIDNAPPING !
HEH-HEH ! WHO ARE YOU TO DEMAND, SIR ? YOU'RE IN MY POWER ! YOU'LL DO AS I SAY WITHOUT EXPLANATIONS !

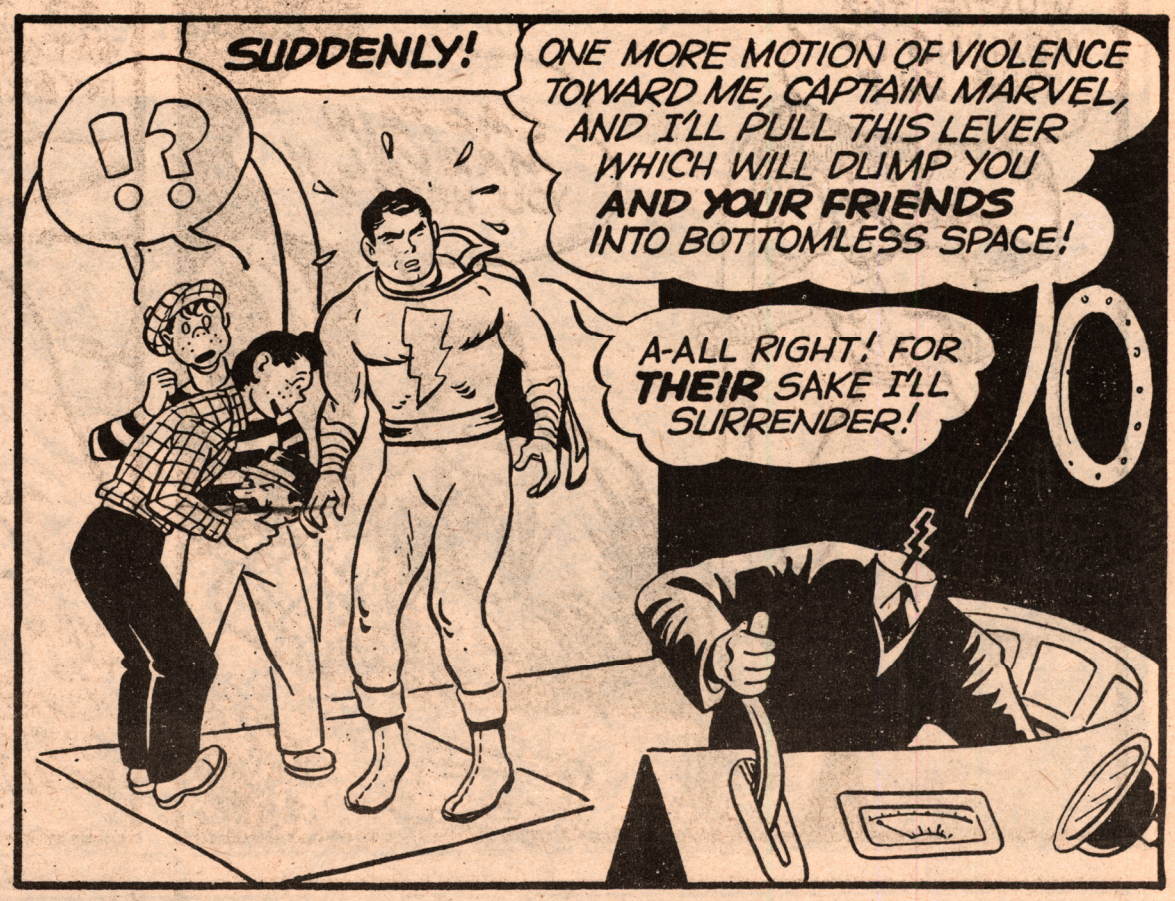
UNLESS YOU TURN THIS SHIP BACK TO EARTH AT ONCE, I'LL GIVE YOU AN EXHIBITION OF POWER THAT'LL KNOCK YOUR BLOCK OFF !
YOU'RE WASTING YOUR TIME, CAPTAIN MARVEL !

I HATE TO DO THIS, BUT YOU NEED A GOOD LESSON !
THIS IS ALL SO USELESS, MY DEAR SIR !
SPLAT


HOLY MOLEY ! I-I-I'VE KNOCKED HIS BLOCK OFF !!
YES INDEED... JUST WASTING YOUR TIME !


HEY ! WHAT'SA BIG IDEER ?
I...I D-D-DON'T KNOW WHAT TO SAY, IT'S UNBELIEVABLE !
YEAH ! WHO'S T'ROWIN' HEADS AROUND DIS JERNT ?

HEY! DIS IS DA CONDUCTOR'S HEAD! WHERE'S DA REST OF HIM?
STAY RIGHT HERE, BOYS! I'M GOING TO SETTLE OUR "CONDUCTOR'S" HASH, RIGHT NOW!


!?
SUDDENLY!
ONE MORE MOTION OF VIOLENCE TOWARD ME, CAPTAIN MARVEL, AND I'LL PULL THIS LEVER WHICH WILL DUMP YOU AND YOUR FRIENDS INTO BOTTOMLESS SPACE!
A-ALL RIGHT! FOR THEIR SAKE I'LL SURRENDER!

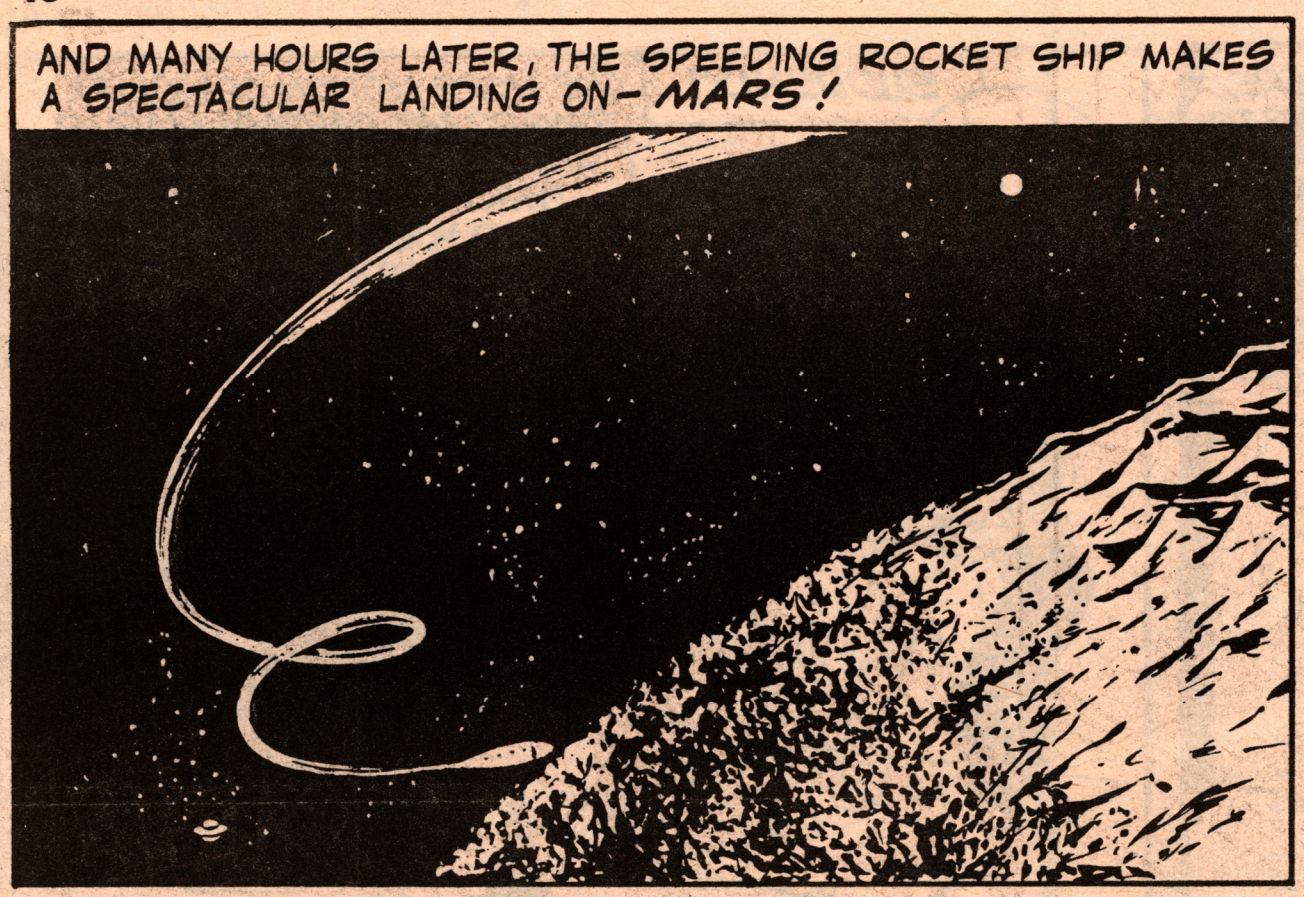
YOU WILL REMAIN IN THIS CABIN UNTIL THE TRIP IS OVER!
HEY, QUIT SHOVIN'! YOU AINT A COP!
YOU'VE GIVEN ME YOUR WORD!

SLAM!
IMAGINE DA NOIVE O' DAT GUY GRABBIN' ME AN' CAPTAIN MARVEL BY DE ARM AN' DRAGGIN' US IN HERE!
YOU AN' MARVEL! YER CRAZY!

OH, WELL--IF I PROMISED NOT TO FIGHT, NO SENSE IN CAPTAIN MARVEL HANGING AROUND-- SHAZAM!
DAT GUY HAD ME AN CAPTAIN MARVEL BY DE ARM!
YER A LIAR!

ONCE AGAIN THE 'MIRACLE WORD TRANSFORMS MIGHTY CAPTAIN MARVEL INTO BILLY BATSON
WHAMMO!

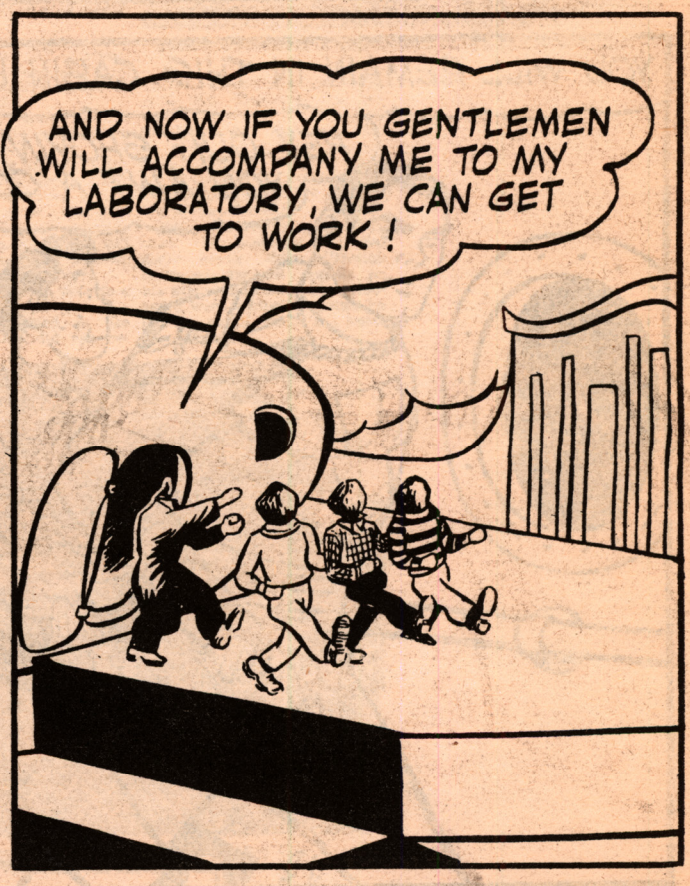
HOLY MOLEY! KIDNAPPED AND I DON'T EVEN KNOW WHERE WE'RE GOING!
JEEPERS, CANDY! DAT GUY MUSTA HAD ALL OF US BY DE ARM!
D-DEN HE MUSTA HAD THREE HANDS!


AND MANY HOURS LATER, THE SPEEDING ROCKET SHIP MAKES A SPECTACULAR LANDING ON- MARS!

SAY, WHAT KIND OF A DUMP IS DIS, ANYHOW?
BOYS, I HATE TO SAY IT- BUT WE'VE BEEN KIDNAPPED TO MARS! WE'RE MILLIONS OF MILES FROM HOME!

FIRST I MUST GAG THIS BOY, SO THAT HE CANNOT CALL HIS FRIEND CAPTAIN MARVEL!
MFFPPHFF!

AND NOW ALL ARE QUITE HELPLESS! MY PLAN IS SUCCEEDING BEYOND MY WILDEST HOPES!
WOT'S DIS?
HEY!


AND NOW IF YOU GENTLEMEN WILL ACCOMPANY ME TO MY LABORATORY, WE CAN GET TO WORK!

MMFFF!
LEGGO O'ME, YA LUG!
WOT'S GOING ON AROUND HERE- ANYWAY?

QUICKLY THE MYSTERIOUS MARTIAN DONS A WEIRD LABORATORY COSTUME !

DON'T YOU GUYS START ANYTHING WITH US !

N-NOW WHAT?

FIRST, WE MUST BUILD UP PLENTY OF POWER !

OO-OH !

YEOWWW !

A FRIGHTFUL DISPLAY OF UNBELIEVABLE POWER BEGINS !

AND ABRUPTLY, THE EARTHLINGS HAVE AN AMAZINGLY COMPLETE UNDERSTANDING OF THE MARTIAN LANGUAGE !

CAN YOU UNDERSTAND ME?

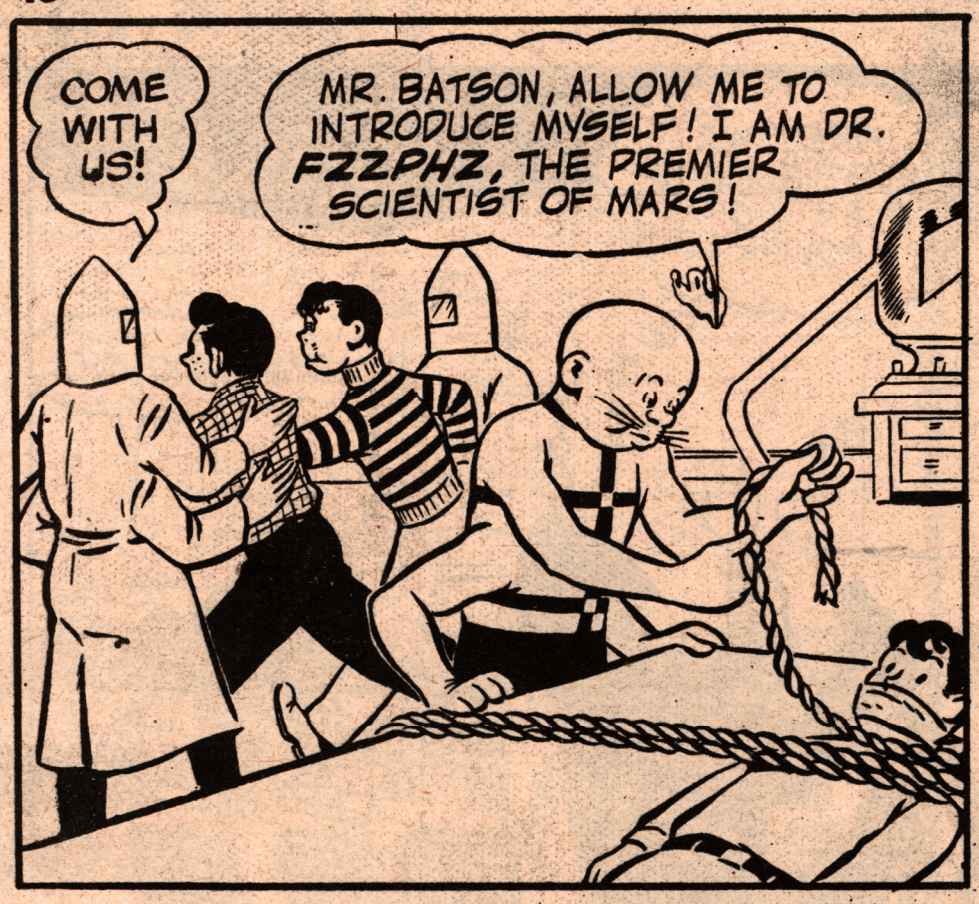
SURE ! YA JUST ASKED HOW I FEEL- THE ANSWER IS- AWFUL !!

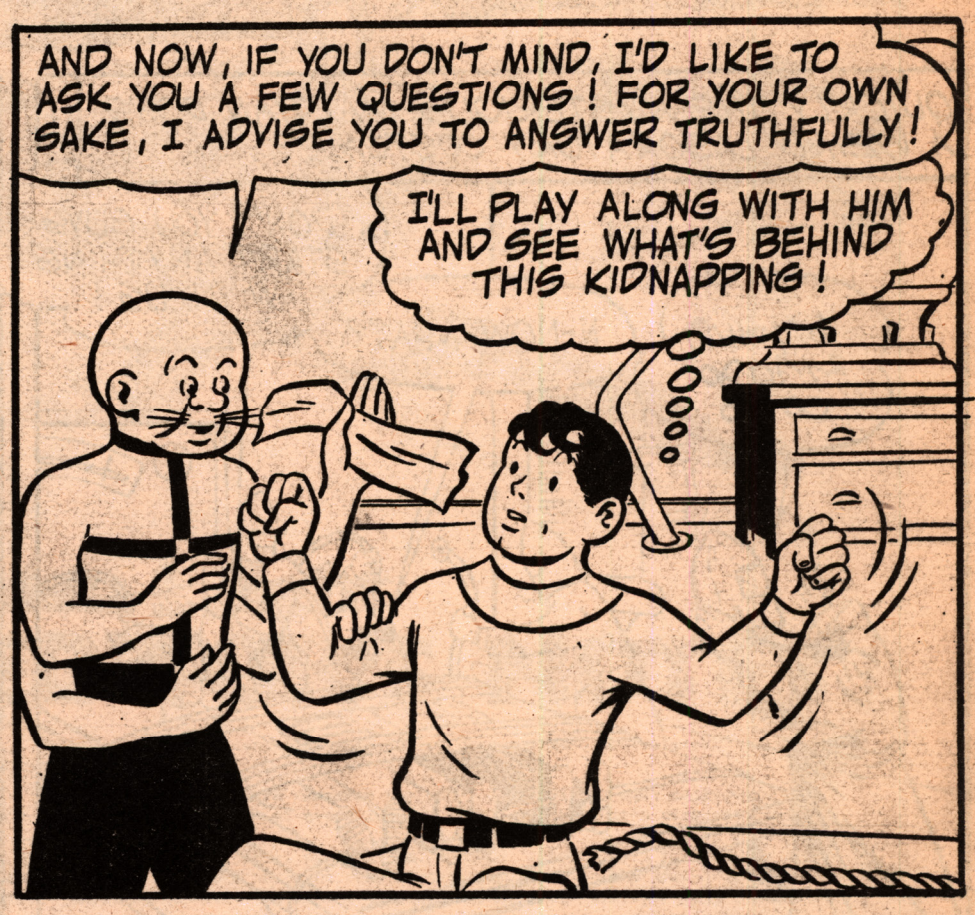
HEY ! WHAT'S HAPPENED? WE KIN UNDERSTAND DIS GOOFY GAB YOU MARTIANS TALK !

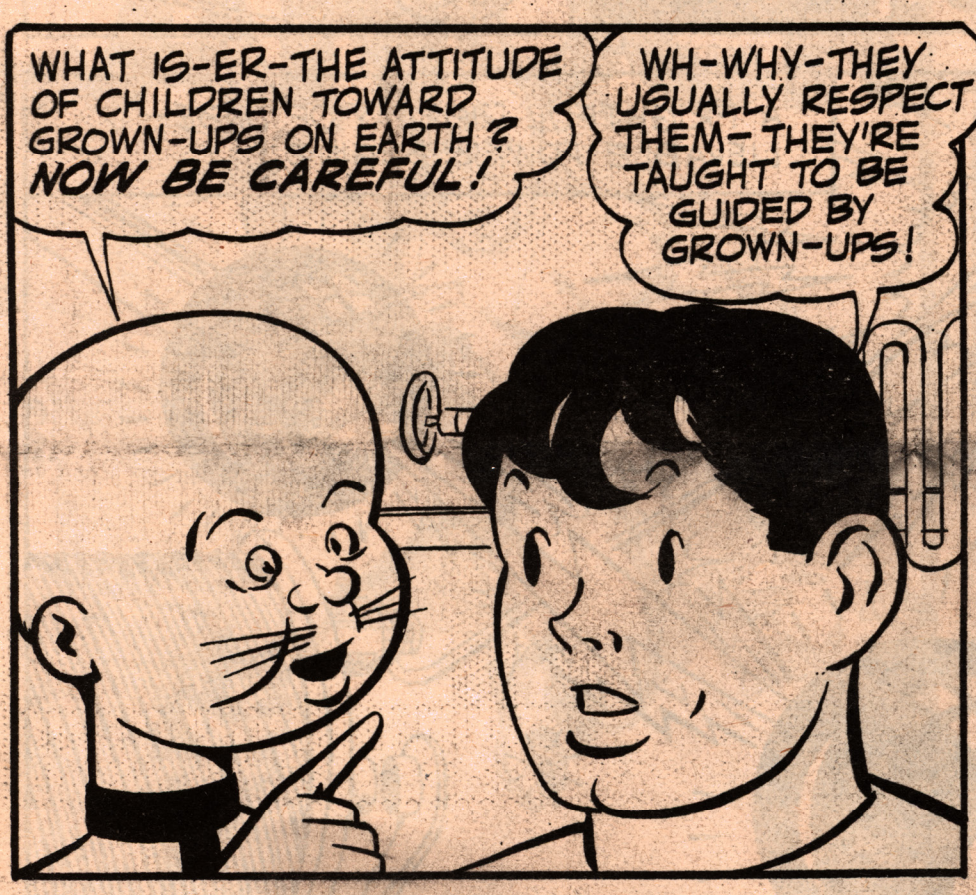
FINALLY --- THE MARTIAN KIDNAPPER UNMASKS!

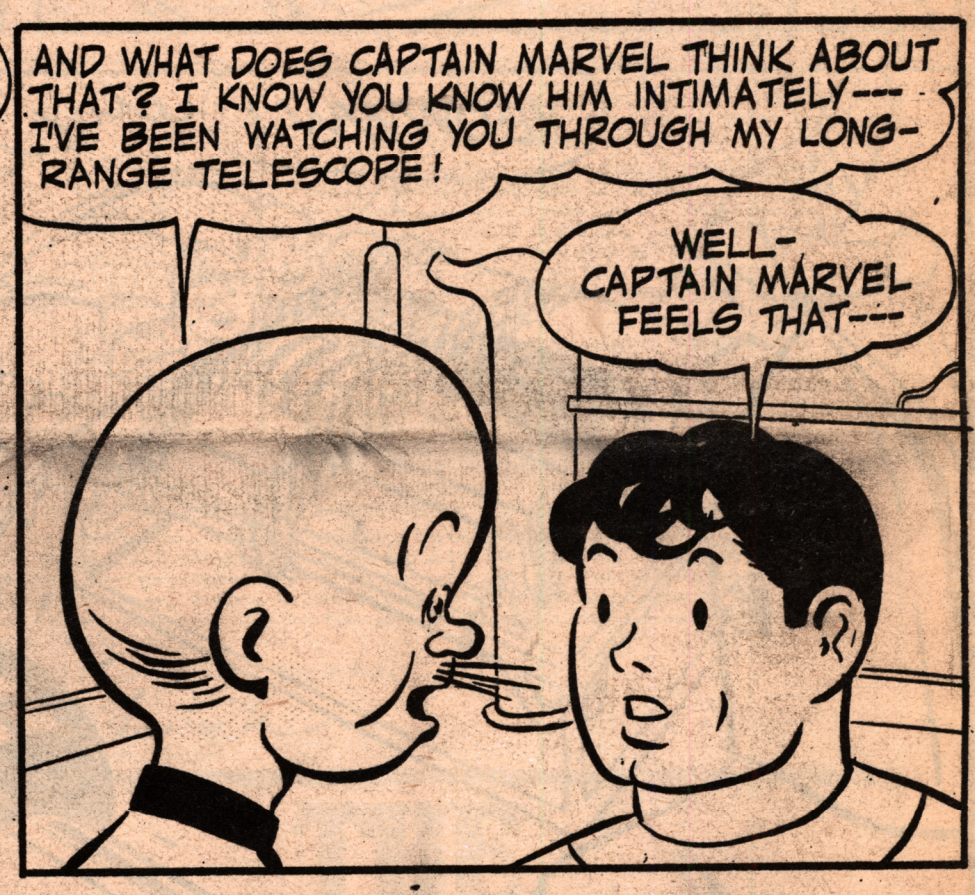
YES! AND NOW I AM FREE TO REMOVE THIS EARTHLY DISGUISE AND SHOW MYSELF AS I REALLY AM!

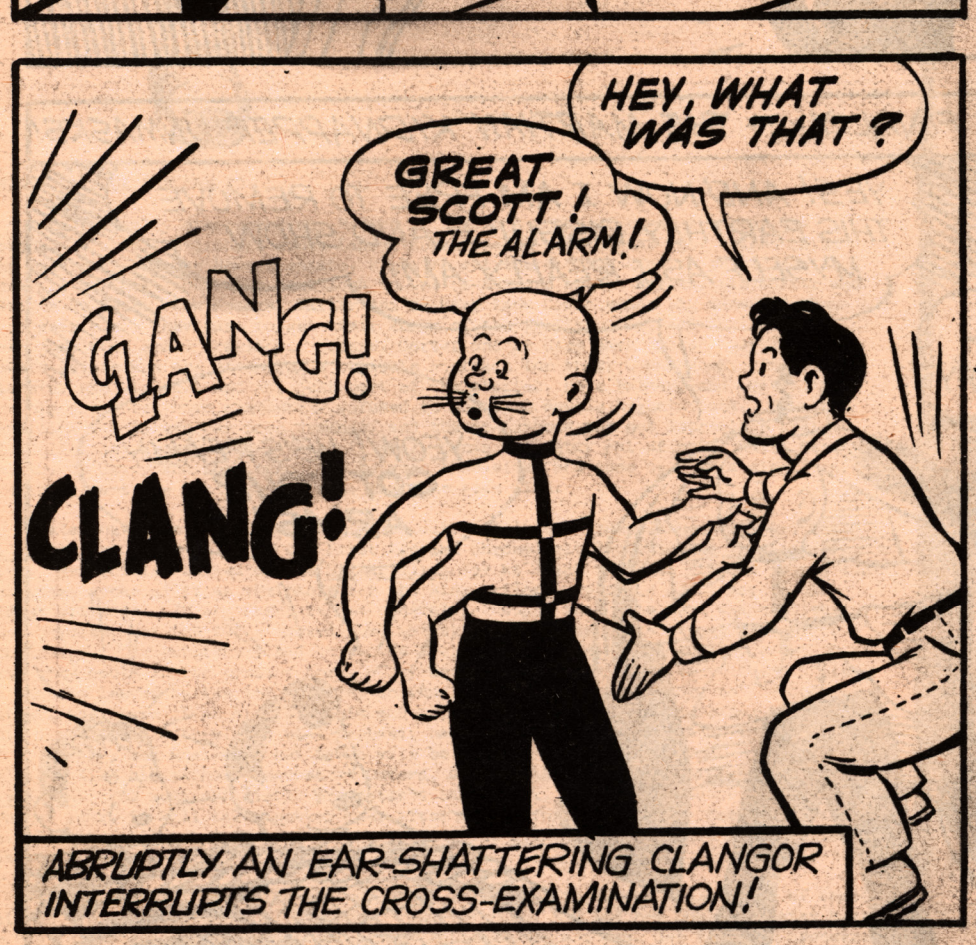
YEOW! HE'S REALLY **GOT FOUR ARMS!**

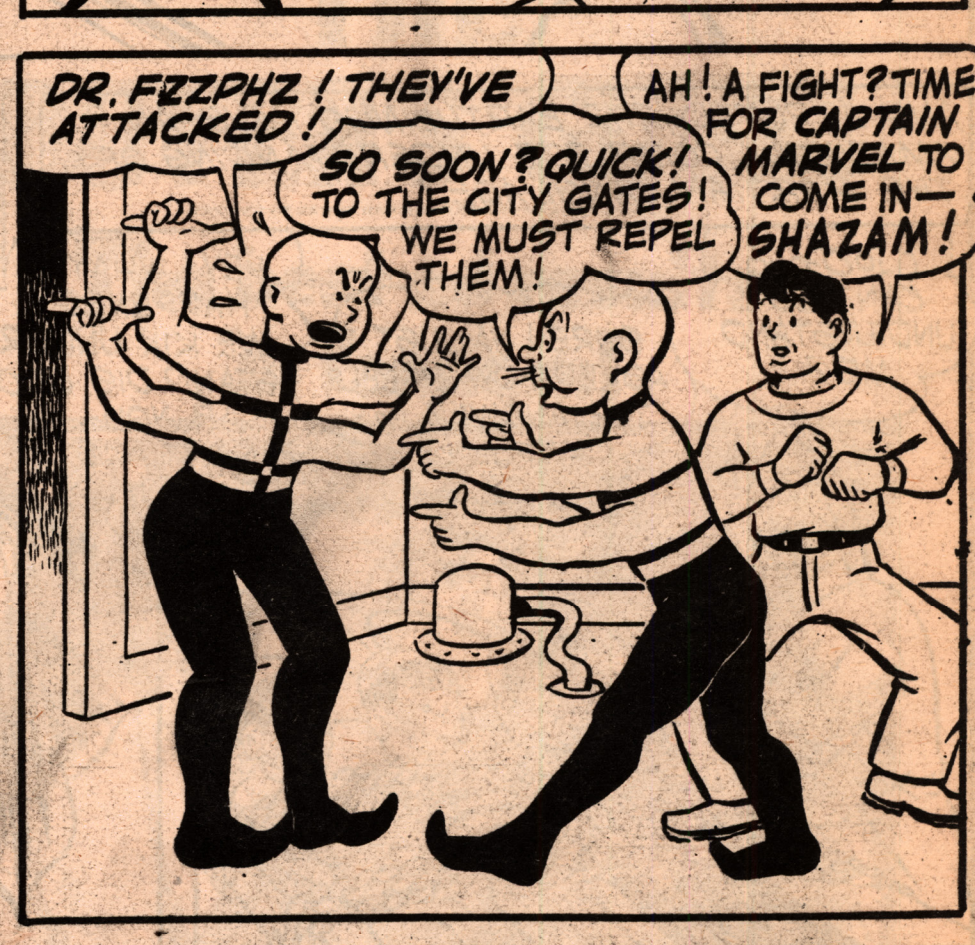












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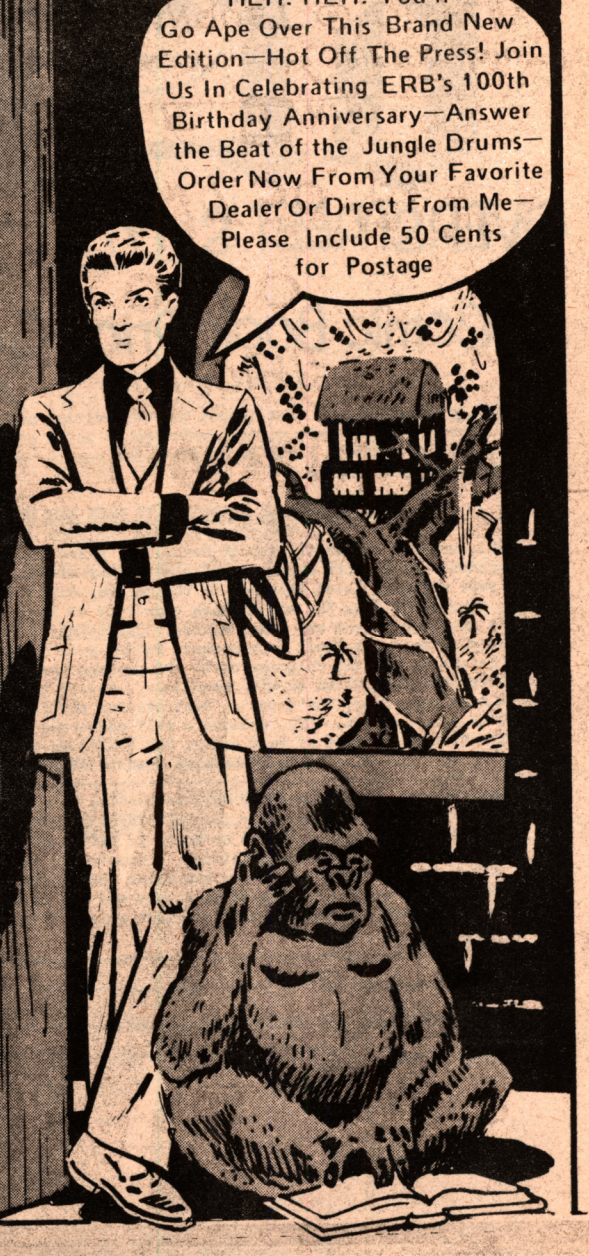

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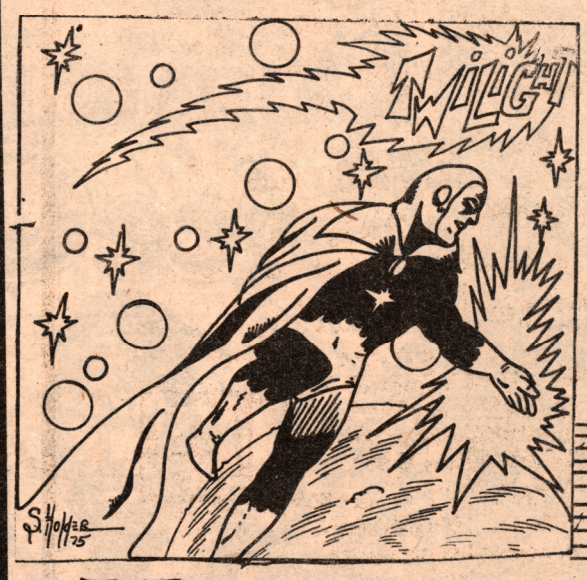

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ORIGINAL ART

FOR TRADE

Bet you thought you were looking at an original Carl Barks painting, didn't you. Well, I must admit to a bit a skulduggery with that headline above. True, it is original artwork. It's just my original artwork. But then, most people couldn't afford an actual Barks painting anyway. The purpose of this ad is an attempt to complete my own Barks collection by offering to trade my paintings for books that I need. The subject matter is up to you but my favorite genre is the funny animal or humor strip. You can suggest scenes of your own favorite characters or let me use my imagination.

Because of the great deal of time I spend on these full color, 18" x 24" paintings, my normal asking price would be in the neighborhood of $250 to $300 each. But since I'm not really hurting for money, I'd much rather trade them for comics I need. If you have something on my list, and would consider trading for a painting (or even if you want to dicker), please contact me. A set of five color photos of other paintings I've done is available for $1.00 (which is about what they cost me to have printed up) if you want more samples of my work. The black and white photo reproduction in this ad (of a painting I did for my own amusement) probably will not turn out so well in the printing. The other painting is, of course, Pogo Possum and friends.

Besides the comics listed below, I also need Mickey Mouse Four Color #79 and Porky Pig Four Color #48, and Our Gang Comics #2-36.

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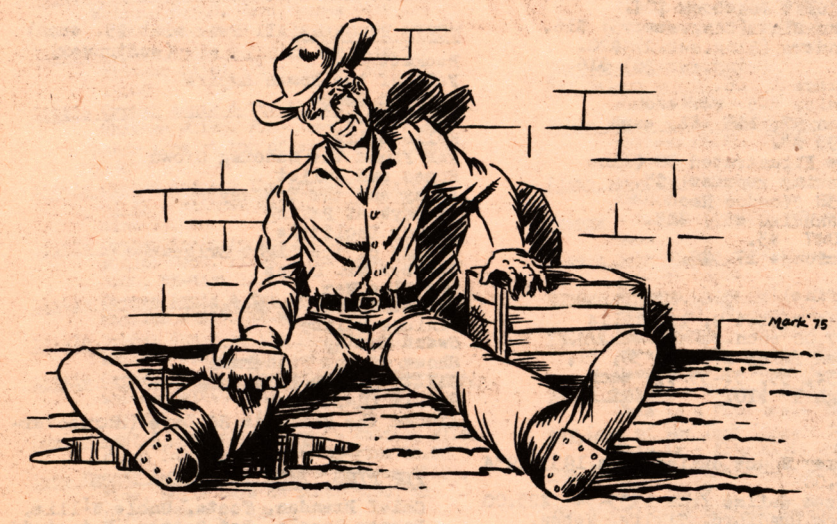

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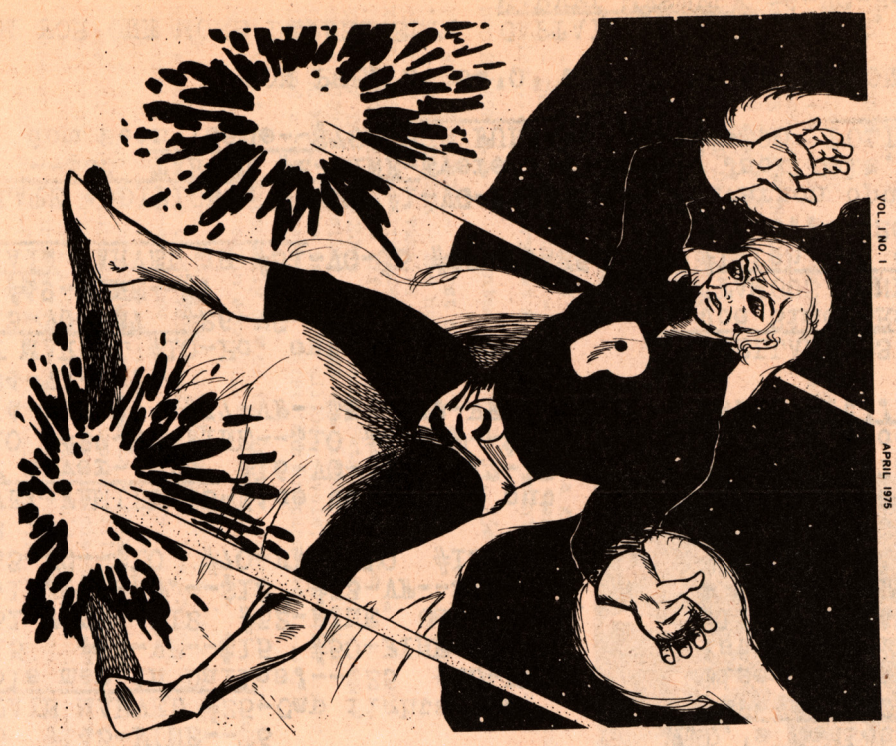

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VOL. I NO. 1

APRIL 1975

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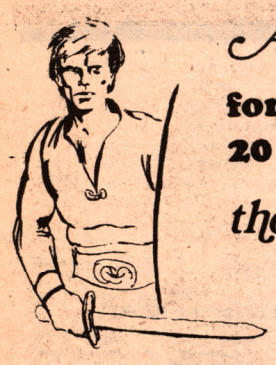

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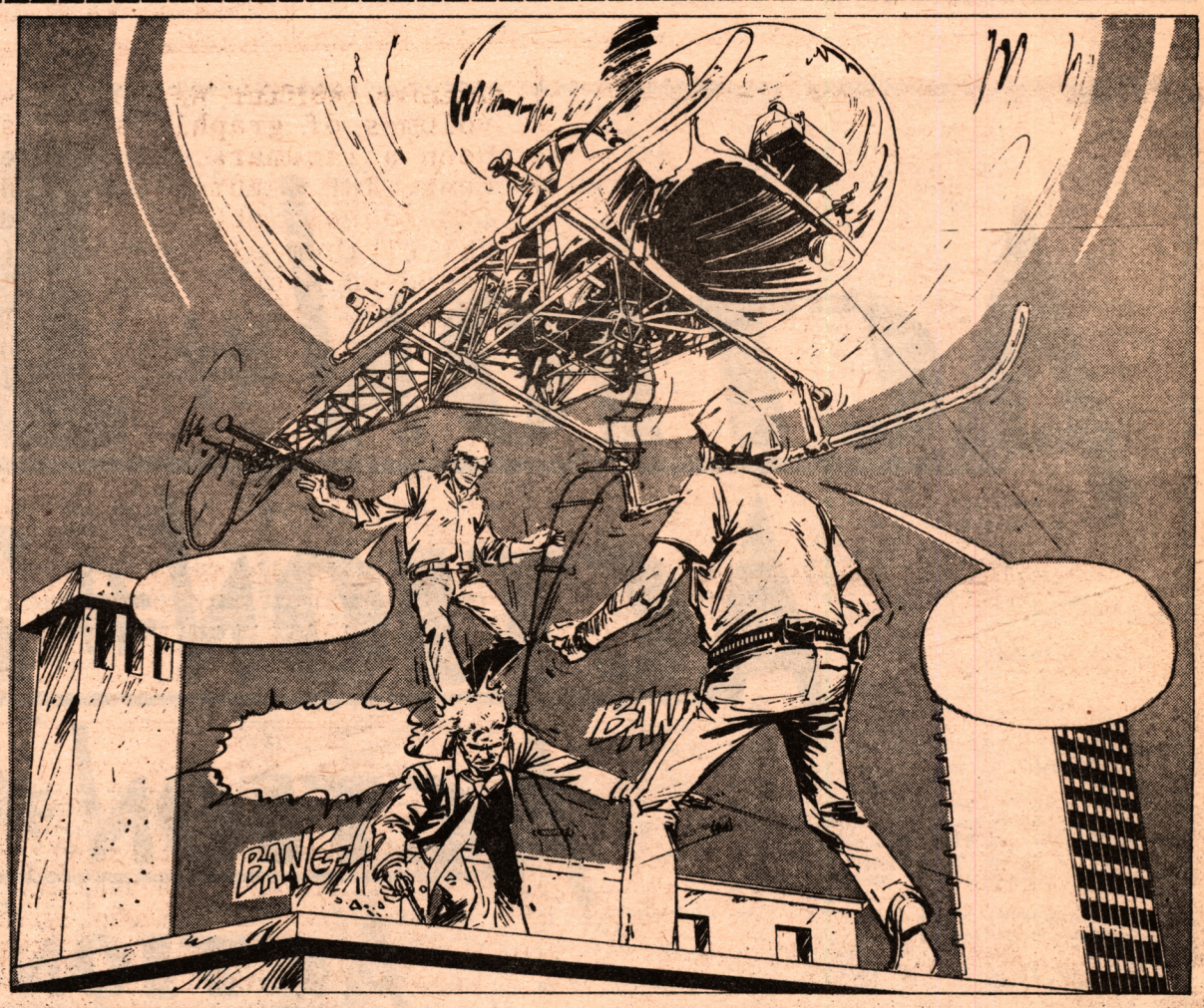

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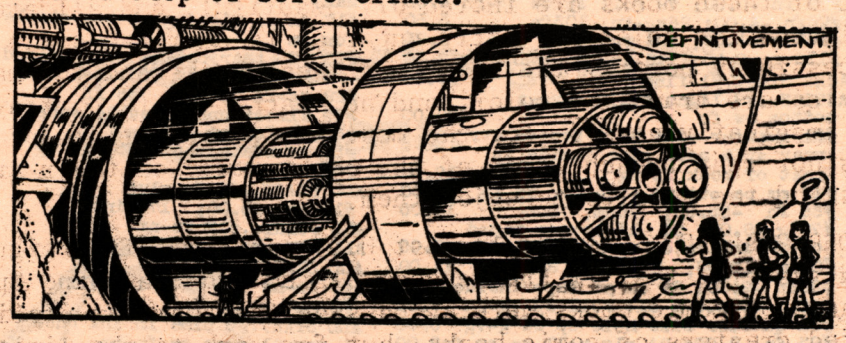
Yoko is a young Japanese electronics technician studying in Europe. Her adventures alternate between s-f and detective plots. This strip is famous for its striking use of color and its meticulous detail in background art. AVENTURES ELECTRONIQUES is an oddity, a collection of six short stories rather than a novel, all but one from the earliest tryout days of the strip (1970-1971). Yoko uses her electronics knowhow and her martial arts skills to stop or solve crimes.



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LES MANGE-BITUME. $6.00.

Scenario by Jacques Lob. Art by Jose Bielsa.

THE ASPHALT EATERS is a science-fiction novel in comic-art form of the motorized society of the future, in which cities have been torn down and civilization is re-geared to serve a world carpeted with automated superhighways on which man is always on the move. Automotive s-f to rank with such stories as Rick Raphael's CODE THREE, Isaac Asimov's SALLY, David H. Keller's REVOLT OF THE PEDESTRIANS, George Clayton Johnson's THE FREEWAY, and Alice Glaser's THE TUNNEL AHEAD. Special large format.

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A Belgian s-f strip, very FLASH GORDON in style. Luc, Lora, & Dr. Kala journey to other planets to battle a tyrant about to invade Earth, or use futuristic devices against crime at home.

Now "Fred," artist-writer of the "Philomen" series, HUM, and THE AIR IS FRESH, has scripted a new science fiction tale ...

It is just what you'd expect. Well, not exactly..

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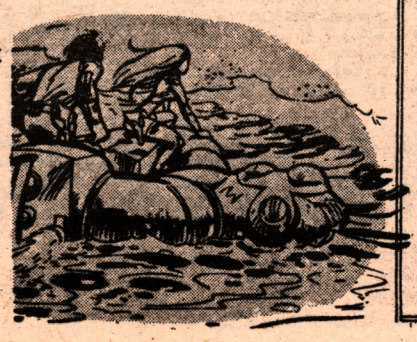

PHILLIPE DRUILLET has published four volumes of graphic stories. Each has been a landmark. The three most recent, THE 6 VOYAGES OF LONE SLOANE, its sequel, DELIRIOUS, and the newest of them all, YRAGAEL (said to be based on Michael Moorcock's ELRIC series), are without question among the landmark volumes of the graphic story. The artwork and color is indescribable (the drawings suggest a fantastic mixture of Jack Kirby, George Metzger, and Jim Steranko, but go beyond any real comparison). The text is superb--but it is the art that is so incredibly overwhelming. If you never buy other foreign-language books, you must have these. Only $6.00 each...

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COLUMBIA..#1 vy sm cor off ow vg 7.00
COMEDY..(Timely) #14vg-fn, 22 vg 1.00
#15 g-vg -.75; 29 vg, 30 fn-nm 1.00
#31 fn 1.00
COMIC CAPERS..#2 g 1.00
COMIC CAVALCADE..#2 nm 70.00
#3 center crease ow nm 50.00
#11 1" sp bad, 1" cvr tear & name in ink on cvr ow vg 12.00
THE COMICS..#3 nm (1937) 30.00

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#40 nm -9.00; 45 nm 8.00
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#95 nm-m -14.00; 104 vg 8.00
#104 sm cut cvr at sp ow vg 6.00
#105vg -8.00; 106nm 10.00
#112 fn plus -9.00; 113 fn-nm 10.00
#117 fn-nm -8.50; 118 fn 8.00
#123 fn -6.00; 158 fn plus 4.00
#164 fr-g -1.75; 185g-vg 2.50
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#11 poor -2.75; 13 poor-fr, 15fr 3.50
THE FUNNIES..#6 fn plus (Tailspin Tommy, Don Dixon, Alley Oop) 17.00
#15 sm tape inside sp, 2 tears bk cvr, 1 coupon out ow g-vg 10.00
#54 mint -21.00; 60fn-nm 18.00
FUNNY ANIMALS..#2 fr-g (Fawcett) 1.75
#9 nm -4.00; 11vg-fn 2.00
#12 fn-nm 3.75
#31 4" tear thru book tr top g .50
#40 fn 1.25
FUNNYBONE..130 pgs, 1944 vg 1.00
FUNNYBOOK..#6 part 2 pm ow f-nm .75
FUNNYMAN..#6 fr-g 2.00
FUNNY PAGES..vo. 2 #8 sm amt tape inside sp, 1" tear cvr ow vg-fn 11.00
FUNNY STUFF..#11 fr .50
FUTURE..#2 sev sm holes near sp vg 9.00
GANG BUSTERS..B&W #17 vy sm pc out bk cvr ow fn-nm 18.00
GAY..#22 sm pc tape inside at staple ow vg (Powerhouse Pepper) 3.00
#22 pc size 1 panel out top of last 6 pgs & bk cvr ow nm 1.50
GENE AUTRY..#12 vg -1.75; 33nm-m 2.75
#34nm-m -2.75; 49fr -.50; 49nm-m 2.50
#53 nm-m -2.50; 57fn-nm, 58fn 1.50
#59nm-m -2.50; 59fn-nm, 60fn-nm 1.50
#61g -.75; 62 crease ow vg 1.00
#89 roll sp ow g-vg, 91g-vg .75
GENE AUTRY'S CHAMPION..#11vg .75
GEORGIE..#6 sm pc out bk cvr ow fn .50
#9fn .75
GHOST RIDER..#14vg 4.25
G.I. JOE..#10g -.50; 17fn-nm, 42fn .75
GIGGLE..#20g-vg -.50; 24nm 1.00
GREEN LAMA..#5 tiny hole in cvr, sm cor of pages off ow vg 6.00
GREEN LANTERN..#2 sm pc out top & bottom sp ow vg 45.00
#7 nm-m -45.00; 9 fnplus-nm 35.00
#12 cvr crease ow fn plus 18.00
#35 vy sm pc out bottom cvr ow vg plus 11.00
GREEN LANTERN..(new) #2 fn-nm 10.00
#2 vg-fn 7.00
#6 slt stain top ow fn 1.25
#8 m, 9nm-m -3.00; 11fn 1.25
#14nm, 16nm -2.00; 20vg-fn, 21vg 1.00
#22vg-fn 1.00
GREEN MASK..#1 2 tiny tears side of cvr ow fn 45.00
GUNFIGHTER..#12(EC) every other letter in title penciled vg-fn 15.00
GUNS AGAINST GANGSTERS..#1 fn-nm 2.00
GUNSMOKE..#1fn (1949) 4.00
HA HA..#23g -.75; 35g-vg .50
HANGMAN..#5 top ½" sp torn ow m 35.00
#6 sm chip out top sp ow nm 35.00
HAP HAZARD..#12 vg .50
HAUNT OF FEAR..#15 g 9.00
#18 fr -4.50; 20vg-fn 12.00
#23g -7.50; 24vg-fn 12.00
#26 vg plus -10.00; 28vg 9.00
HAUNTED THRILLS..#2nm 2.50
HEADLINE..#3 nm-m 5.00
#18nm (Atomic Man) 4.50
HELLO PAL..#3vg 5.00
HENRY..#25 g-vg .50
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#8nm (Hydroman by Everett) 30.00
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#14 nm, 15 nm 21.00
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#31 3/4" chewed sp ow fn 1.75
#33nm-m -2.50; 33fn, 34vg-fn 2.00
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#63 co, fr-g -.25; 79nm -1.25; 91m 1.00
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#50vg -7.00 69fn -7.00; 75fn 5.00
#78vg-fn, 80nm, 84nm-m 5.00
#85fn-nm 4.75
#93 chip off bottom sp ow nm-m 5.00
#106fn -5.00; 120nm, 133nm, 134nm 4.50
#140nm 4.50
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#92nm 4.75
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#14 m 3.00
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#19 slt crease ow fn 3.75
#52 fn-nm 2.00
#53 tiny cor off ow fn-nm 1.75
#54fn-nm -2.00; 56fn, 62vg-fn 1.75
#63fn-nm -1.75; 69 vg-fn 1.50
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#82 g .75
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#64 nm -3.75; 64vg-fn 2.50
#65fn -2.75; 65vg -2.25; 68fn 2.75
#69 nm -3.75; 70 fn-nm 3.25
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#75 g -1.75; 76vg-fn, 79vg-fn 2.50
#107g, 123vg-fn, 130 roll sp ow g .75
#158 fair .50
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#12 vg, 16 crease ow vg 9.00
#17 tear bk cvr ow vg(Wolverton) 9.00
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#48 vy, vy slt roll sp ow nm 39.00
#55 mint 34.00
#61 vy tiny cor off ow nm 26.00
#63 nm-m, 64 nm-m, 71 nm-m 29.00
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#66 long corner crease ow fn-nm 6.50
#65 name on cvr ow g-vg 4.00
MD..#2 fair-g 2.00
#3 sp separated ow vg 1.50
#4 vg 3.25
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color #16 -This copy has a vy slt spine roll & fine plus 600.00
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#248 sm crayon mark upper left corner ow nm-m 9.00
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#58 name in pencil ow fn-nm 7.00
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#92 fine plus 1.00
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MYSTERY IN SPACE..#3 fn 6.00
#9 vy sm cor off ow vg 5.00
#53 slt roll sp ow vg-fn 8.00
#58vg-fn -3.75; 89 fn-nm 1.25
MYSTERY MEN..#1 sm pc out at bottom staple & 1" off bottom sp ow vg 70.00
#7 sm coupon off back near spine, sp has been split & glued back on rest of book fn-nm 17.00
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#16m (Super reprint) 1.00
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#4 name lightly in ink ow fn plus 40.00
#5 1" triangle off lower rt corner ow fn-nm 40.00
#6 vy sm chunk out top sp & vy sm hole bottom sp ow fn-nm 40.00
#10 name in ink on cvr ow fn 40.00
#11 fn-nm (Lou Fine cvr) 55.00
#15 name in pencil erased ow m (Uncle SAM & cvr by Fine) 45.00
#28 1" tear & roll sp ow vg 12.00
#35 nm 9.00
#50 1" cor off back ow fn-nm 6.00
#55 sm pc off top bk cvr fn-nm 4.50
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#96 sm pc off bottom sp ow vg 2.75
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#73vg-fn, 74fn 1.50
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#37fn -12.00; 39 nm, 42nm 15.00
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#20 sm pc tape inside sp at staple ow vg 22.00
#22 same as #20 22.00
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#29 nm 27.00
#29 slt subs crease ow nm-m 25.00
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#107nm-m -6.00; 107vg 4.00
#110vg-fn -5.00; 112 m 6.00
#114vg -4.00; 116 tiny cor off vg 3.50
#118fn, 127 name in inkow vg 4.00
#129vg -4.00; 139fn 3.75
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270	G	.80
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275	G	.60
276	G	.60
277	G	.60
278	G	.60
279	VG	.75
280	F	.90
281	F	.90
282	FA	.30
283	G	.60
284	FA	.30
285	VG	.75
286	G	.60
288	VG	.75
289	VG	.75
290	G	.60
293	G	.40
295	G	.40
296	G	.40
297	VG	.50
298	VG	.50
299	G	.40
300	G	.40
301	G	.30
302	G	.30
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257	G	.70
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269	FA	.25
275	G	.40
277	G	.40
278	FA	.20
280	G	.40
284	VG	.50
285	VG	.50
286	G	.40
287	G	.40
288	VG	.50
289	G	.40
290	G	.40
291	G	.40
292	VG	.50
293	G	.40
294	VG	.50
295	G	.40
296	G	.40
298	G	.40
299	F	.60
304	F	.45
305	VG	.35
306	G	.30
307	G	.30
308	F	.45
309	G	.30
310	G	.30
311	VG	.35
312	VG	.35
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129	G	1.30
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132	VG	1.10
134	G	.90
135	G	.90
137	G	.90
139	G	.90
140	G	.90
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146	FA	.35
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151	VG	.75
153	VG	.75
154	G	.60
155	G	.60
156	G	.60
157	G	.60
162	G	.40
173	G	.40

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30	G	3.00
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43	F	2.25
44	G	1.50

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242	FA	.60
248	FA	.60
255	G	1.00
259	G	1.00
260	G	1.00
263	G	.50
264	G	.50
270	G	.50
272	VG	.60
273	G	.50
276	G	.50
277	G	.50
278	G	.50
280	G	.50
282	VG	.50
286	G	.40
291	F	.60
293	F	.60
296	F	.60
302	F	.45
303	F	.45
304	F	.45
308	G	.30
310	FA	.15

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111	G	1.20
112	G	1.20
113	G	1.20
115	G	1.20
116	VG	1.50
120	VG	1.50
121	VG	1.00
122	G	.80
123	VG	1.25
124	G	.80
125	VG	1.00
126	G	.80
127	G	.80
128	G	.80
129	G	.80
130	G	.80
131	VG	.65
132	G	.50
136	G	.50

Flash

139	G	$ .50
141	G	.40

Green Lantern

6	G	$1.30
7	VG	1.60
11	G	.80
12	VG	1.00
13	VG	1.00
15	VG	1.00
17	VG	1.00
18	VG	1.00
19	G	.80
20	G	.80
21	VG	.50
22	G	.40
26	VG	.50

Hse of Mystery

59	G	$ .50
79	G	.50

Hse of Secrets

12	G	$1.00
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23	G	.50

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4	G	$4.00
7	G	3.00
12	G	2.50
14	G	2.50
15	G	2.50
18	G	2.50
19	FA	1.40
20	FA	1.40
21	G	1.50
22	FA	.80
24	G	1.50
25	G	1.50
26	VG	1.85
27	G	1.50
28	G	1.50
29	VG	1.85
30	G	1.50
31	VG	1.25
32	VG	1.25
33	VG	1.25
34	VG	1.25
38	VG	1.25
39	VG	1.25
40	G	1.00
41	VG	1.25
42	VG	1.25
43	G	1.00
44	VG	1.25

My Greatest Adventure

38	G	$ .50
61	VG	.50

Jimmy Olsen

66	G	$ .40
67	VG	.50
68	VG	.50
70	FA	.20
71	G	.40

Justice League of America

1	G	$7.50
2	VG	3.75
5	G	2.50
6	G	1.50
8	FA	.80
11	FA	.35
13	G	.60
15	G	.60
19	G	.60
20	G	.60
24	G	.40
65	G	.20

Lois Lane

4	G	$4.00
7	G	3.00
12	G	2.50
14	G	2.50
15	G	2.50
18	G	2.50
19	FA	1.40
20	FA	1.40
21	G	1.50
22	FA	.80
24	G	1.50
25	G	1.50
26	VG	1.85
27	G	1.50
28	G	1.50
29	VG	1.85
30	G	1.50
31	VG	1.25
32	VG	1.25
33	VG	1.25
34	VG	1.25
38	VG	1.25
39	VG	1.25
40	G	1.00
41	VG	1.25
42	VG	1.25
43	G	1.00
44	VG	1.25

Mystery in Spc

30	G	$1.00
39	G	1.00
49	G	1.00
56	FA	1.25
74	FA	.60
75	G	1.00
77	G	1.00
78	F	1.50
79	F	1.50
80	G	1.00
82	G	.50

Showcase

22	FA	$6.50
23	VG	7.50
33	G	.80

Strange Adventures

84	G	$1.00
96	VG	1.25
109	VG	1.00
214	G	.80

Superboy

42	FA	$1.20
56	FA	1.20
61	G	1.50
64	G	1.50
65	G	1.50
67	G	1.50
72	G	1.00
76	G	1.00
77	G	1.00
78	G	1.00
79	G	1.00
81	G	.70
82	FA	.40
84	G	.70
86	G	.70
87	FA	.40
88	VG	.85
--	G	.70
89	G	.70
90	G	.70
91	FA	.40
92	G	.70
93	G	.70
94	VG	.85
95	VG	.85
96	FA	.40
97	G	.70
98	G	.70
102	F	.60
103	F	.60

Superboy

104	G	$ .40
105	F	.60
106	F	.60
107	VG	.50

Superman

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120	VG	2.50
121	G	1.30
122	FA	.70
129	G	1.30
130	G	1.30
131	G	1.30
133	G	1.30
134	FA	.70
135	G	1.30
---	G	1.30
136	G	1.30
138	FA	.70
139	FA	.70
140	G	1.30
141	G	1.30
142	FA	.70
143	G	1.30
144	G	1.30
145	G	1.30
146	G	1.30
147	G	1.30
148	VG	1.60
149	G	1.30
150	VG	1.60
152	G	.60
153	FA	.30
154	VG	.75
155	FA	.30
159	VG	.75
162	VG	.75
163	G	.60
164	VG	.75
199	G	.30

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30	G	.50

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108	G	1.00
112	G	.70

Wonderwoman

115	G	$ .70
118	G	.70
119	G	.70
120	G	.70
121	G	.70
122	G	.70
123	G	.70
125	G	.70
126	G	.70
127	G	.70
128	VG	.85
129	VG	.85
130	FA	.35
132	G	.40
133	G	.40
134	VG	.50
136	G	.40
137	VG	.50
138	VG	.50
139	VG	.50
140	VG	.50
142	G	.40

Worlds Finest

85	FA	$ .95
86	FA	.95
89	FA	.95
92	G	1.00
96	G	1.00
103	G	.50
106	G	.50
107	VG	.65
---	G	.50
109	G	.50
110	G	.50
111	G	.50
112	G	.50
113	G	.50
114	G	.50
115	G	.50
117	G	.50
118	G	.50
119	G	.50
120	G	.50
121	G	.40
122	VG	.50
123	G	.40
124	VG	.50
125	G	.40
126	F	.60
127	FA	.20
129	G	.40
131	VG	.50
---	G	.40
178	FA	.10

Giant Superman Annual

1	FA	$2.50
2	FA	1.20
3	G	1.80
4	VG	1.50
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1	G	$5.00

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568 Gypsy Colt (FA) $ .25
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1223 Laramie (G) $ .40

Lawman#6 (G) $ .50
Wagon Train#7,8 (G)@ $ .40

LOST FANTASIES 1

THE BRIDE OF OSIRIS and other Weird Tales by Otis A. Kline --

this book is in the final stages of completion and is expected from the printer sometime in March. It is the first of our LOST FANTASIES series and will contain three rare Otis Adelbert Kline stories:

The Bride of Osiris - a complete rare novel, originally a three part serial in Weird Tales in 1927.

The Bird People - a long novelet of fantastic adventure from Weird Tales of 1930.

The Cup of Blood - a short horror classic from the first year of Weird Tales, 1923.

If you could find these issues of Weird Tales, they would probably cost $400 or more to purchase... if you could find them! These Kline stories are reprinted for the first time ever, in an edition authorized by the Otis A. Kline estate. With new illustrations by noted artist, Franklyn Hamilton (two examples from the book reproduced here). This is a strictly limited edition. Price is $5 a copy. 96 pages, quality paperbound, 5½x8½, uniform in format and size as our PULP CLASSICS series.

And, to give you an idea of the contents:

Suddenly, from the hidden room, there came the sound of a muffled blow. Then there fluttered out from behind the disk a curious thing - a hideous, unbelievable thing. Doris watched it, fascinated with horror - a huge bird with body, wings and claws like that of an owl, but the head of a man! The features, pale and deathlike, were the features of Alan Buell, and they were twisted in a horrid grin as they looked down at the half-fainting girl. It hovered aimlessly for a moment above the altar, then circled, and flying directly upward, disappeared through one of the ventilators. As it disappeared, the image of Osiris was darkened.

Eyes wide with terror, Doris seized the arm of her instructoress.

" Tell me quickly, what was that?"

" That," replied Thansor with a hint of exultation in her voice, " Was the soul of Osiris N!"

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Abruptly Dmitri lifted the roaring torch, thrust its fierce blast full in his servant's face, held it there for a moment that seemed an eternity. Then he turned a valve and the hot flame died.

Though the man Stepan's face was streaked with carbon soot, the flesh was smooth and unharmed as though the blue flame had never been!

.....
(from " The Thing on the Floor"

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Original artwork from the pulps. Am especially interested in all types of cover paintings for pulps, not necessarily from science fiction or fantasy magazines either. Also want all types of interior art. Will buy, trade, or give credit for artwork.

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- THE GARDEN OF FEAR - other dealers still try to get $5-$10 for this attractive booklet printed in the 1940's. We offer it at 75¢!!!! Contains the title story by Howard as well as four other rare stories. A fine buy especially at the price.....75¢
- FROM BEYOND THE DARK GATEWAY # 3 - a few copies of this out of print fanzine are still available, first come, first served. It contains an unpublished Howard adventure story, " The Black Bear Bites" as well as numerous stories in the Cthulhu Mythos vein.....$2.50

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" Black Country"
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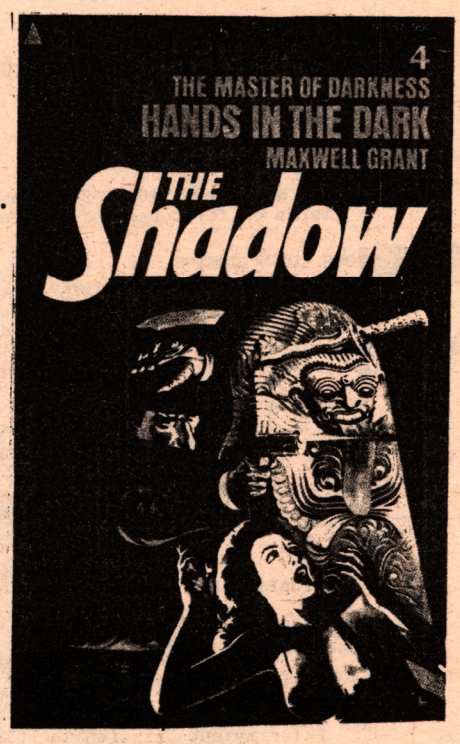

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- PULP # 7 - now at the printer and due in within a month or so. A special issue dedicated to the Whisperer!!!!!! With cover and interior art by Frank Hamilton. A long article on the Whisperer by Will Murray. Cover repros of the pulp Whisperer. And a complete Whisperer novelet from a 1938 pulp, reprinted by permission of Conde Nast. Order now for this great special issue.....$1.50

and more PULP stuff on the next page!!

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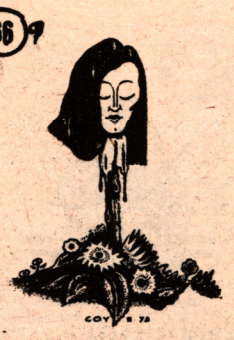

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FAR LANDS, OTHER DAYS - by E. Hoffmann Price - the 2nd book from Carcosa Publishers, this is promised for the late summer. This will be a huge hardcover collection of the best fiction of E. Hoffmann Price. The book will contain over 250,000 words and 31 stories. It will be illustrated with a full color jacket and 31 full page black and white illos by George Evans. All copies ordered before publication get a special bookplate autographed by both Price and Evans. Price is sure to rise on this book. Reserve your copy now at only....$15

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FAR BELOW AND OTHER HORRORS - edited by Robert Weinberg attractive hardcover collection of rare weird fiction by authors including Howard, Quinn, etc. A limited edition of 1200 copies, due to go out of print in a very short time. Autographed by the editor on request.....$6.95

FORGOTTEN FANTASY - fine magazine featuring rare fantasy stories..... 75¢ each..... issues 1-5 in stock

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1 - first part of serial, Let There Be Magick
2 - Rock God by Ellison, more
3 - Little People by Robert E. Howard
4 - out of print - SOLD OUT
5 - Mistress of Death by Robert E. Howard
6 - Dragon's Daughter by E. Hoffmann Price
7 - Thirst by Gerald Page
8 - Castle at World's Edge by Carlton Grindle
9 - Death God's Doom by E.C. Tubb
10 - Restless Waters by Robert E. Howard, more...$1

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3 - out of print. few copies left at ...$2.50
4 - out of print. few copies left at...$2.50
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THE HOUSE ON THE BORDERLAND by W.H. Hodgson - paperback edition of this classic novel of fantasy and horror.....$1.25

SUPERNATURAL HORROR IN LITERATURE by H.P. Lovecraft - important survey of fantasy and horror literature before 20th century, in quality paperbound edition.....$1.50

WEIRDBOOK - top fan magazine of horror and fantasy fiction. $1 each. Issues 1-8 in stock with # 1,2,3, and 6 with Howard stories in them (see previous ads for details).

MOORCOCK & LEIBER

ROBERT & PHYLLIS WEINBERG 10533 S. Kenneth Oak Lawn, Ill 60453
terms on first page.....

SWORDS AND SORCERY MATERIAL.....

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THE QUEEN OF SWORDS
THE KING OF SWORDS
THE BULL AND THE SPEAR
THE OAK AND THE RAM
THE SWORD AND THE STALLION - the Prince Corum novels, all fine swords and sorcery novels by Michael Moorcock.....75¢ each

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CAPTIVE OF GOR
PRIEST KINGS OF GOR
NOMADS OF GOR
RAIDERS OF GOR..... $1 each
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DEATH'S ANGELS SHADOW by Karl Wagner - great swords and sorcery novel of a mystic swordsman, the invincible Kane. Recommended...$1

THE MAN EATER - by Edgar Rice Burroughs - fine novel of jungle adventure never before in paperback edition.....$1

.....

this is by no means the entire listing of items in stock. Watch each ad as we are continually adding material to the listings.

What we feature,of course, depends on what you want. Recently we have begun to stock a number of paperback editions of popular series stories (as seen above). Are there other paperbacks that you would like to see us handle. Or should we start handling other publishers such as Arkham House. Would you want us to carry more horror and fantasy anthologies in paperback editions?

we stock all Robert E. Howard items as they become available and will continue to do so. Also, we carry all items of interest to Lovecraft and weird fiction fans.

We are always looking for material for our own collection. We are especially interested in pulp artwork, especially paintings. We are always interested in black and white art by Finlay, Bok, etc as well as lesser known artists. If you have art for sale, please describe fully and tell me what price you want.

we are always interested in pulps of all types, especially in character pulps and in early science fiction pulps. We buy single copies or entire collections. And we do trade! See our ad with rare comics in this same section for some notions of the material on hand for trading.

lots more good items next list!!!!!!

WALT DISNEY COMICS & STORIES 1, 2, 3, 7, and many more!

Robert Weinberg 10533 S. Kenneth Oak Lawn, Ill 60453
phone number - 312- 371-9454 (call evenings 6-9 central time, no collect calls!)

TERMS - postage and insurance is $1 on all orders. Refunds will be made promptly on all sold out items. Payment by cashiers check or money order only unless I know you or you are a well known dealer (no foolin').

TRADES - we are interested in trading for other golden age comics, preferably many for one, less expensive comics of yours for our more expensive ones. Please, no ridiculous offers tho. We are also interested in character pulps and pulp artwork. If interested in trades, please make your first offer in your letter or call. We are not expecting the world in trades, but we are not going to give stuff away either.

CONDITION - all items in good to better condition. All items in better or as good as stated. We grade strict. Comics are returnable if condition not as described. PRICES ARE FIRM ON ALL ITEMS.

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WALT DISNEY COMICS AND STORIES.....
♦ # 1 - very good to near fine condition.....$800
1 - another copy, condition fair. Small piece from cover out, ½" by 2" from bottom corner of cover. Small piece around 2" square out of back cover. Name of previous owner on front in pencil. Cover still bright and insides fairly good. A bargain for the investor looking for a reasonably price rare comic....$500
2 - cover loose, but otherwise good.....$250
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19 - fine.....$60
21 - very good, some spine roll...$40
23 - very good.....$40
25 - very good.....$40
24 - good, but was folded once....$30
26 - very good, some spine roll...$40
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31 - piece out of cover by staple, 1" by 2" - cover stapled to book. Inside good. A fair copy.....$60
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51, 52, 53.... all very good....$20 each
53 - name on cover, otherwise vg....$17
56 - some spine roll, otherwise fair to good....$15
57, 58, 59.....all very good...$20 each
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♦ MICKEY MOUSE MAGAZINE-- all in very good condition
volume 3 - # 10, 12 .....$15 each
volume 4 - # 5, 7, 11....$14 each
volume 5 - # 3, 10.....$30 each

more rarities on next page (like Four Color # 9, 16 etc.)

Robert Weinberg 10533 S. Kenneth Oak Lawn, Ill 60453

DONALD DUCK FOUR COLOR 9!
PHANTOM BLOT · 1944 Firestone

Robert Weinberg 10533 S. Kenneth Oak Lawn, Ill 60453
terms on first page of this ad.

FOUR COLOR COMICS

♦ # 9 - DONALD DUCK FINDS PIRATE GOLD - cover loose, missing small piece around ¼" by 1" at staple. Some slight spine roll, inside very good, tho centerfold is loose. In nice shape. A bargain for the Barks collector needing this rarity..... Name of previous owner on cover, hardly noticable.....$350

♦ # 16- MICKEY MOUSE OUTWITS THE PHANTOM BLOT - fair copy, shows its wear. Cover slightly glued at staples. Some repaired rips in cover. Comic complete with complete cover. An overall good copy with some minor spine roll.....$300
238 - Donald Duck.....very good copy.....$18

♦ MERRY CHRISTMAS FROM FIRESTONE - DONALD AND MICKEY 1944 Firestone Giveaway - previous owners name on cover in two spots (around 1½" long) but otherwise a very fine to near mint copy.....$160

.....

NON DISNEY GOLDEN AGE FOR SALE.....

♦ DAREDEVIL BATTLES HITLER - fair copy, no back cover, insides good. A bargain for someone looking for a rare comic.....$75

LOONEY TUNES - # 1 - cover loose, cover and insides fair to good..$40
4 - good $15

NEW FUNNIES - # 67 - fair $12.50
68 - good.....$18

NATIONAL # 41 - good to very good....$4

ABBIE AND SLATS # 1 - very fine.....$6

SMILING JACK - Four Color # 36 - piece of address label on cover otherwise very good copy.....$10

ACE COMICS - all in very fine condition .....
116, 117, 118, 119, 120, 121, 122, 123, 124, 125,126..$$4 each
in good condition
113, 114, 115.....$3.25 each

YELLOWJACKET # 6 - good to very good.....$4

CAPTAIN MARVEL JR. # 23 - very good to fine.....$9
30 - very good to fine ...$9

DICK TRACY - Four Color # 56 - very good.....$25
133 - very good.....$13

AMERICA's BEST # 12 - very good to fine.....$12

CAPTAIN MARVEL # 33 - good to very good.....$18
44 - good to very good.....$11
46 - fine.....$13
47 - very good.....$11
39 - good to very good....$12
48 - near fine..... $9

♦ PHANTOM LADY # 13 (# 1) fine.....$35

many more golden age comics available.

Robert Weinberg 10533 S. Kenneth Oak Lawn, Ill 60453
phone 312- 371-9454 (between 6-9 evening Central time, no collect calls)

1975 HELD'S FANTASY FICTION PRICELIST #112

Claude Held P.O. Box 140 Buffalo,N.Y.14225

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1 Allen,D. - COIL OF THE SERPENT - 1st.,1956,fine,dj - 5.00
2 Allen,G. - UNDER SEALED ORDERS - 1899 wpps,VG - 7.50
3 Allyn,H. - THE WORSHIPING TRIBE - 1st.,1940,fine,dj - 15.00
4 Anonymous - POWERS OF DARKNESS - 1st.,1934,fine - 8.50
5 Asimov,I. - THE NAKED SUN - 1957,VF - 2.50
6 " " THE NEUTRINO - 1st.,Eng.,1966,mint,dj - 3.50
7 A Square - FLATLAND - 1st.,1927,XF,dj - 10.00
8 Asquith,C. - SHUDDERS - 1st.,nd.,VG - 9.00
9 " " THE BLACK CAP - 3rd.,nd.,VG - 7.50
10 Aston,B. - THE EYE OF THE GOD - nd.,VG - 2.50
11 Atheling,W. - THE ISSUE AT HAND - 2nd.,1970,mint,dj - 6.00
12 " " MORE ISSUES AT HAND - 2nd.,1971,mint,dj - 6.00
13 Austin,F. - A SAGA OF THE SWORD - 1st.,1929,VF,dj - 12.50
14 " " A SAGA OF THE SEA - 1st.,1929,VF,dj - 15.00
15 Ayer,F. - THE MAN IN THE MIRROR - 1st.,1965,mint,dj - 3.50
16 Baker,D. - THE FACE IN THE MIRROR -1st.,Arkham,1971,mint,dj - 5.00
17 Barron,E. - THE LOST GODDESS - 1st.,1908,G-VG - 10.00
18 Bartlett,F. - THE WEB OF THE GOLDEN SPIDER -2nd.,1909,G,stains -7.00
19 Baum,L. - THE MASTER KEY - 1974,mint, - 8.95
20 Beck,C. - THE PEOPLE OF THE CHASM - 1st.,nd.,VG - 6.00
21 Bedford-Jones,H. - RODOMONT - 2nd.,1926,good - 4.00
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23 Bell,J.J. - A KINGDOM OF DREAMS - 1st.,1911,VG - 7.50
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32 " " THE FRUIT STONERS - 1st.,1935,fine,dj - 7.00
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CENTRAL NATIONAL BUREAU WSA NO. 303

Claude Held P.O.Box 140 Buffalo,N.Y.14225

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Cummings,R. - THE FIRE PEOPLE - Cpl in 5 1922 issues - 25.00
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Crewe-Jones,F. - THE FUTURE EVE - Cpl in 6 1926-27 issues - 25.00
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Lawrence,J. - CONRAD THE SAXON - Cpl in 3 1927 issues - 12.00
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Claude Held P.O.Box 140 Buffalo,N.Y.14225

PULP MAGS

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1948 - Winter,Spring,Summer,Fall - 20.00
THE AVENGER -1941 -3,7,9,11 - 15.00
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1926 - 9f,10f - 10.00
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1927 - 1f,5f,7f,8f,9f - 8.00
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1928 - 8 -30.00; 2C,3f,5f,12f - 5.00
1929 - 1,2,5,10,11 - 10.00
1929 - 3 -30.00; 4f,6f,7f,8f,9f,12C - 5.00
1930 - 4,5,6,7,10 - 10.00
1930 - 1C,2C,3f,8f,9f,11f,12C - 5.00
1831 - 1,2,3,4,5,9,10,11,12 - 10.00
1931 - 6f,7f,8f - 5.00
1932 - 1,2,3,4,5,6,7,8,9,10,11,12 - 10.00
1933 - 1,2,3,5,6,7,8 - 10.00
1933 - 4C -5.00; 10T,11T,12T - 10.00
1934 - 1 thru 12 all T - 8.00
1935 - 1,3,4,5,6,7,8,10,12 all T - 8.00
1936 - 2,4,6,8,10,12 all T - 7.00
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1905 -3,4,6,7,8; 1906 -3,4,6 - 10.00
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1910 -9,11; 1911 -1,3,8,9,10 - 8.00
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1941 -2; 1942 -3,10,12 - 6.00
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1936 -4,9,10,11,12 - 15.00
1937 -6f,9C,10f - 7.00
1938 -1,4,6,9,10,11 - 12.00
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1936 -6C,10 ½C - 5.00
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CRACK-SHOT WESTERN - #1 1939 - 5.00
DANGER TRAIL - 1926 -10 - 10.00
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DETECTIVE NOVELS - #1 1938 - 5.00
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1934 -4 -15.00; 1935 -5 - 17.50
1938 -6 no BC -15.00; these all C -
1940 -5 -5.00; 7,9,11 -$3; 1942 -5,7- 2.00
DOC SAVAGE - 1933 -11 -$40; 5f - 25.00
1934 -1f -20.00; 9,10 - 30.00
1935 -3,8,10,11 all f-$10; 6 poor - 5.00
1935 -1,4,7,9,10,11 - 20.00
1936 -3,11; 1937 -4,5,6,7,10,12 - 15.00
1938 -1,3,4,5,6,8,9,10,11-$15; 6 poor-3.00
1939 -3,4,9,11,12 -15.00; 12 poor - 3.00
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teams-161,183,204,270,275,317,329

1958: 17@
#'s 5-8,11,12,17,18,20-24,27,29,31-43,45,48-51,53-56,59-63,65-69,72,73,75-78,80-82,84,85,87,89-92,94-100,102-08,110-19,122-28,130,32,137-44,146-49,151,52,55-57,160,61,63-66,169-73,175-180,82-86,188-210,212-15,217-19,221,22,224-37,39,241-45,47-55,257-61,63-69,271-76,78-81,83,84-88,290-99,302,03,05,06,08,09,313,15-19,321-25,27-29,331-33,35-40,342,344-50,352-367,69,371-73,76,378-385,387-392,394-96,398-407,409-417,19,421-435,437-39,41,42,44,45,47-49,51-61,463-78
teams-19,134,158,174,216,246,256,312,341,377,397,408

1959: 15@ teams-40@ W. Series40@@
#'s 2-9,11-16,18-28,30-39,41-49,51-118,120,123,25-135,37,39-46,148,49,151-55,57-162,64,65,67-78,181-192,194-201,203-211,13-17,219-236,38-240,42-46,48-261,63-67,269,271-290,92-95,297-306,08-316,318-323,25,26,328-331,33-345,47-49,352-379,381,82,84-429,431,33-38,440,42,43,45,47,452,53,56,57,460,462,65,69,471,72,481,85,86,491,95,496,98-500,02,03,05-511,13,521,22,524-26,28,29,532,33,35,36,539-549,554,56,564-66
teams-8,48,69,94,111,172,223,248,304,329,397,419,510,528

1960: 15@@ teams .35
#'s 1-11,14-31,33,34,36-38,40-49,51-58,60,62-75,77-83,85,87,88,90,93-105,07,109-131,33-37,39-147,149-59,161-199,201-09,211,228,29,231-49,251-94,296-315,17-325,327-42,44-46,48-376,378-444,446-474,76-79,481-552
teams-18,43,72,151,164,174,208,242,302,332,381,413,484,513,537

1961: 12@@ teams 30@@
#'s 1-3,5-18,20-30,32-87,89-97,99-112,b114-122,24-28,130-35,37,38,140-45,47-49,151,52,54-58,160-65,167-199,201-06,208-218,220,24-28,230-251,253,255-289,291-93,95-99,301,02,04,05,311,13-15,17-320,22,23,325-343,45,47-356,58-360,362@65,68-370,372-387,89-391,393-408,410-12,14-17,19-424,427,28,430-450,52-59,461,62,64-475,77,78,480,84,86-525,27-530,32-36,38,540,41,43-547,549-554,56,58,560-62,65-570,73-75,77,580,82,84-86 teams-7,51,86,122,167,228,249,297,347,373,463,467,491,554

1962: 10@@ teams-25@@ W. Series-25@ B. Ruth-40@
#'s 2,4,6-9,11-13,15-17,19,21-24,26,28,30,31,33,35,37-42,44-46,48,49,61,63-78,80-84,86-99,101-07,110,11,13-15,17-121,23-26,28-132,34,145,46,48,49,151,52,54-60,162-199,201-299,301-309,321-339,241-359,361-422,424-26,429-448,450-465,476-78,480-82,485-512,14-17,520-563,67-598 teams-24,43,61,113,132,158,206,226,251,294,334,384,409,465,476,537,552,584 Ruth-135-144 311-319-20@@
Leaders-20@@

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BUYING THE FOLLOWING CARDS IN ANY QUANTITY AT PRICE INDICATED—
PAYING 7¢ EACH - MARS ATTACKS, THARLAN, ELVIS PRESLEY, STAR TREK
PAYING 5¢ EACH - OUTER LIMITS, KING KONG, SPACEMEN (JETS + ROCKETS)
PAYING 3¢ EACH - PLANET OF THE APES (FIRST SERIES), 3 STOOGES, SUPERMAN, GREEN HORNET, DAVY CROCKETT,

LOWEST PRICES ANYWHERE

MARVEL

ASTONISHING TALES:
#18-20, 25, 26, 28.... .40
AVENGERS:
#29.. 1.00; #30-37.. .80
#41, 43, 46..... .60
#55, 57 .40; #101-134 .25
CAPTAIN AMERICA:
#106, 108.. .60; #135 .20
#120-124, 126..... .40
CAPTAIN MARVEL:
#2-5 .60; #7, 8, 10, 30 .40
#12, 13, 18, 21, 22.... .30
CAPTAIN SAVAGE:
#1 .60; #2 .40; #6. .25
CAT:
#1.... .60; #3, 4..... .40
CHAMBER OF CHILLS:
#2, 3, 5..... .40
CHAMBER OF DARKNESS:
#1.. .80; #2, 5, 6, 8.... .40
SPECIAL #1..... .80
COMBAT KELLY:
#1... .80; #2, 3..... .40
#4, 6, 9..... .20
CREATURES ON THE LOOSE:
#13, 14, 15 .40; #21-30 .20
DAREDEVIL:
#19.. 1.00; #20-31 .60
#32-34, 36-38, 40-51 .40
SPECIAL #1..... .80
DEFENDERS:
#2, 3.. .50; #22.... .25
GIANT SIZE #1..... .50
DOC SAVAGE:
#3-8..... .40
FANTASTIC FOUR:
#109, 111, 113, 115-123, 132, 134, 136, 137, 141-157. .25; SPEC. #6. .80
GIANT SIZE #1..... .50
FANTASY MASTERPIECES:
#1. 2.00; #6, 7..... 1.50
FEAR:
#12, 20-26..... .20
FRANKENSTEIN:
#13-15..... .20
GHOST RIDER(new):
#1... .50; #2-6..... .20
GHOST RIDER (WESTERN):
#1..... 1.00
GIANT SUPER VILLIANS:
#1..... .60
HULK:
#106 .50; #146, 149-53 .20
IRON MAN & SUB MARINER:
#1..... 1.50
JOURNEY INTO MYSTERY:
#1.. .40; #2-5..... .25
KAZAR:
#1.... .40; #2, 3..... .30
KULL:
#1.. 1.00; #4 fair. .40
LUKE CAGE:
#5, 10.. .40; #13, 14 .20
MARVEL COLLECTORS ITEM:
#15..... .60
MARVEL FEATURE:
#1.. .80; #2, 3..... .40
#12..... .20
MARVELS GREATEST:
#26..... .20
MARVEL PREMIERE:
#1... .50; #2-21.. .25
MARVEL SPOTLIGHT:
#1... .40; #3-9..... .25

MARVEL TWO-IN-ONE:
#2..... .25
MASTER OF KUNG FU:
#27..... .25
MONSTERS ON THE PROWL:
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#16 (King Kull)... 1.00
NOT BRAND ECHH:
#1... 1.00; #2-5.... .60
#6-8..... .40
SGT. FURY:
#10, 12 1.20; #21-40 .60
#41-43, 47..... .40
#83, 92, 97, 114, 115, 116. .20; SPECIAL #5 .80
SHANNA:
#1..... .60
SHIELD (REPRINTS):
#1..... .50
SPECIAL MARVEL EDITION:
#1.... .80; #2..... .60
SPIDERMAN:
#63..... .40
SPOOF:
#3..... .20
STRANGE TALES:
#147, 148, 150..... .60
SUB MARINER:
#6, 8.. .60; #29, 32. .25
SPECIAL #2..... .60
SUPERNATURAL THRILLERS:
#10, 12..... .25
TALES OF SUSPENSE:
#70-80. .50; #81-99 .60
TOMB OF SHADOWS:
#2... .60; #3, 4..... .25
#6, 7, 9 .40; SPEC #1 .60
VAULT OF EVIL:
#3, 4, 9..... .20
WARLOCK:
#2-8..... .60
WEIRD WONDER TALES:
#1..... .20
WEREWOLF BY NIGHT:
#2-16..... .50
WHERE CREATURES ROAM:
#1... .50; #3, 4, 6, 8. .20
WHERE MONSTERS DWELL:
#1 .50; #6, 7, 10, 14, 17, 20, 21 .20
WORLDS UNKNOWN:
#2, 5, 6..... .25
X-MEN:
#32, 35, 37, 40..... .60
#50, 51, 53 (Steranko) .50

DC

ACTION:
#369, 393. .40; #42 .20
#43..... .60
ADVENTURE:
#372, 384, 385, 389, 391, 392, 397, 409-413..... .40
#415-420, 431-433, 436 .25
ALL STAR WESTERN:
#1..... .60; #2..... .25
ATOM AND HAWKMAN:
#40..... .40
BATMAN:
#201, 207, 209, 215, 216, 220. .40; #227, 231, 250, 246, 247, 249, 250..... .25
#254..... .50
BLACK MAGIC:
#1.... .50; #2..... .40
BRAVE AND BOLD:
#74... .60; #75 thru 97, 98, 103-111, 116.. .25
#112-116..... .60

CAPTAIN ACTION (ALL BY WOOD)
#1.. .00; #2-5..... .50
CHALLENGERS OF UNKNOWN:
#64-66, 68, 70, 73, 75. .25
#78-80..... .20
CHAMPION SPORTS:
#2..... .20
DARK MANSION:
#1-3..... .40
#5, 9, 13-15..... .20
DC SPECIAL:
#4, 6, 10, 11..... .60
#12, 13..... .80
DC SUPER SPECTACULAR:
#7, 10..... 1.00
DETECTIVE:
#377... .40; #394, 399, 401, 403, 405, 406, 409, 412, 414, 416-424, 426, 429, 430, 432, 434, 436. .25
FLASH:
#204, 206-210, 212, 215, 222, 224, 228, 230.... .25
FOREVER PEOPLE:
#5.. 1.00; #11.... 1.00
FROM BEYOND THE UNKNOWN:
#6..... .25
GI COMBAT:
#136, 139, 140, 146, 147, 150-152..... .20
GREEN LANTERN:
#70, 74, 75..... .60
HAWK AND DOVE:
#1..... .60
HAWKMAN:
#19, 23..... .60
HOUSE OF MYSTERY:
#167, 189, 192, 195, 202, 203, 206, 208, 210, 212, 215, 218-220, 225, 225 .20
#194, 207, 217, 224, 226 (all Wrightson) .60
HOUSE OF SECRETS:
#75..... .20
#94, 106 (Wrightson) .80
JIMMY OLSEN:
#103, 117, 118, 120, 121, 132. .60; #144, 147. .40
JOHNNY THUNDER:
#2, 3..... .40
JUSTICE LEAGUE:
#68, 77, 82, 83, 86, 87, 90-92, 95.. .40; #96, 97, 99, 104, 106, 109..... .20
KOBAK:
#47-49, 51..... .40
LOIS LANE:
#66, 69, 70. 4.00; #73, 76, 82, 84, 85, 88, 90.. .40
#91-94, 101-105, 107, 114-122..... .20
MISTER MIRACLE:
#2. 4.00; #3..... 1.00
#6, 9 1.00; #10, 11, 13, 14. .60
NEW GODS:
#10..... .50
OUR ARMY AT WAR:
#202, 213, 217, 219, 231, 236, 239, 244, 264.... .20
#240 (Neal Adams). 1.00
OUR FIGHTING FORCES:
#125, 129..... .20
PHANTOM STRANGER:
#4, 24, 26-29, 33.... .20
#25 (Kaluta)..... .50
PREZ:
#1..... .40; #2..... .20
SECRETS OF SINISTER HOUSE:
#1, 12, 14..... .20

SECRET ORIGINS:
#3..... .40
SHAZAM:
#6, 8, 9..... .40
STAR SPANGLED WAR:
#132..... .60
STRANGE ADVENTURES:
#217, 218..... .40
SUPERBOY:
#177, 178, 180-184, 186, 187... .25; #205... .50
SUPER DC GIANT:
#14-16, 20..... .40
SUPERMAN:
#185, 189.. 60; #200, 210, 214, 215, 230, 234 .40
#238, 255, 260, 262-264, 277, 279, 282..... .20
SWAMP THING:
#2, 13..... .40
SWORD OF SORCERY:
#2 (Chaykin)..... .50
TARZAN:
#206... .30; #209, 211, 213, 215, 218, 223.... .60
#226..... .40
TEEN TITANS:
#17..... .60
UNEXPECTED:
#96, 121 (Wrightson) .40
#108, 110-115, 135, 141, 142, 144..... .20
WANTED:
#2, 3, 7, 9..... .40
WEIRD MYSTERY:
#1.... .60; #3, 9..... .20
WEIRD WAR:
#1.. 1.00; #2, 3.... .50
#21..... .20
WEIRD WESTERN:
#14, 16, 19-26..... .20
WEIRD WORLDS:
#2, 4..... .50
WITCHING HOUR:
#1, 7.. .40; #9-21, 23, 25-31, 33-39, 42, 44.. .20
WONDER WOMAN:
#196, 198-200, 211... .60
WORLDS FINEST:
#160, 163, 168, 171, 173, 174.. .60; #178 G-40 .80
#175-178, 180, 182, 183, 185, 203, 204, 207, 207, 208, 210, 211, 212, 216 .20

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#16 fair/good..... 3.00
#31 good..... 1.50
#41 fair..... 1.00
#82, 96, 97, 99, 102... .50
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#113, 115-226, 228 3.50
#231 G/VG..... 1.50
#251 vg..... .75
#340, 341, 393, 397, 398, 401, 424, 426 fine... .25

CHARLTON

E-MAN:
#1.... .50; #2..... .15
FLASH GORDON:
#17 fair..... .20
GHOSTLY HAUNTS:
#25, 29..... .15
GHOSTLY TALES:
#82, 84, 93, 94, 96-100, 102, 15
GHOST MANOR:
#3-8, 10..... .15
HAUNTED:
#1-9..... .15
MANY GHOSTS OF DOC GRAVES:
#21, 25, 31, 32, 34-37. .15
MIDNIGHT TALES:
#1..... .50
PHANTOM:
#2..... .20

MISC.

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INSECT FEAR #3 (Wilson) .50
RUBBER DUCK #1..... .25
SKULL #1..... .40
SLOW DEATH #1..... .40
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TUFF SHIT #1 (Bob Williams) .50
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#1.... 1.00; #2.... .50
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#10, 12..... .75
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#1..... .75

WARREN

CREEPY:
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51 thru 70 .45 ea.
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101 thru 113 .75 ea.
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1... 1.25
2,3 .65 ea.
4 thru 8X .25 ea.
9 thru 37 .35 ea.

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1... .50
2 thru 4 .35 ea.

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1... 8.00
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13 thru 20 .85 ea.
21 thru 29 .65 ea.
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50 thru 53 .65 ea.
54 thru 120 .30 ea.

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1... .85
2,3 .65 ea.
4 thru 22 .40 ea.

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1... 1.00 2,3 .60 ea.
4 thru 8 .35 ea.

DR. STRANGE
2,4,6,7 .35 ea.

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4... 27.00 5... 20.00
6 thru 10 15.00 ea.
11 thru 16 8.00 ea.
17C 3.00
18 thru 20 8.00 ea.
21 thru 30 4.00 ea.
31 thru 33 2.25 ea.
34C .75
35 thru 40 1.85 ea.
41 thru 48 1.25 ea.
49,50 1.75 ea.
51 thru 77 .85 ea.
78 thru 157 .40 ea.

FANTASY MASTERPIECES
1... 2.00 2... 1.00
3... 2.00
4 thru 11 1.50 ea.

GHOST RIDER
1... 1.25
2 thru 6 .75 ea.

HULK(ORIGINAL)
1... 20.00 2... 15.00
3... 10.00
4 thru 6 8.00 ea.

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1X... .75
2... .85
3 thru 6X .25 ea.
7 thru 73 .35 ea.

JOURNEY INTO MYSTERY
83X... 10.00
84... 12.00
85 thru 90 5.00 ea.
91 thru 100 3.00 ea.
101 thru 105 1.75 ea.
106 thru 110 1.25 ea.
111C .40
112 thru 115 1.15 ea.
116 thru 126 .85 ea.
127 thru 140 .60 ea.
141 thru 234 .30 ea.

JUNGLE ACTION
1... .50
2 thru 14 .35 ea.

KAZAR
1... .40
2 thru 8 .30 ea.

KULL
1... 2.75
2... 1.75
3 thru 5 1.35 ea.
6 thru 9 .85 ea.
10 thru 15 .65 ea.

MARVEL FEATURE
1 thru 12 .40 ea.

MARVEL TEAM-UP
1... .85
2,3 .65 ea.
4 thru 10 .40 ea.
11 thru 31 .30 ea.

MARVEL TWO IN ONE
1... .65
2,3 .40 ea.
4 thru 8 .35 ea.

SHANNA
1... .50
2 thru 5 .30 ea.

SHIELD
1X... .25
2... ..75
3,4X .20 ea.
5,6 .50 ea.
7X .25
8 thru 17 .50 ea.

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#1 (2 ISSUES)	#3(3 ISSUES)	#5(6 ISSUES)	#7(3 ISSUES)	# 9(1 ISSUES)	#11(7 ISSUES)
#2 (1 ")	#4(3 ISSUES)	#6(2 ")	#8(4 ")	#10(2 ")	TOTAL ISSUES
					34

!!BID!!

MISTER MIRACLE

#1 (3 ISSUES)	#5(2 ISSUES)	# 9(3 ISSUES)	#13(4 ISSUES)	#17(2 ISSUES)	
#2 (2 ")	#6(3 ")	#10(4 ")	#14(NONE	#18(1 ")	TOTAL ISSUES
#3 (6 ")	#7(2 ")	#11(4 ")	#15(1 ISSUES)		48
#4 (3 ")	#8(3 ")	#12(4 ")	#16(1 ")		

!!BID!!

SHADOW

#1 (11 ISSUES)	#3(5 ISSUES)	#5(4 ISSUES)	#7(1 ISSUES)	TOTAL ISSUES	
#2 (6 ")	#4(NONE)	#6(5 ")	#8(4 ")	36	

!!BID!!

KING KULL

#1 (1 ISSUES)	#4(2 ISSUES)	#7 (6 ISSUES)	#10(2 ISSUES)	#13(1 ISSUE)		
#2 (2 ")	#5(4 ")	#8 (2 ")	#11(1 ")	#14(1 ")	TOTAL ISSUES	
#3 (3 ")	#6(3 ")	#9 (3 ")	#12(2 ")		33	

!!BID!!

SHAZAAM

#1 (16 ISSUES)	#4(1 ISSUES)	#7(2 ISSUES)	#10(2 ISSUES)	#13(1 ISSUE)	
#2 (8 ")	#5(3 ")	#8(1 ")	#11(1 ")	#14(1 ")	TOTAL ISSUES
#3 (3 ")	#6(2 ")	#9(3 ")	#12(1 ")		45

!!BID!!

KAMANDI

#1 (NONE)	# 6(NONE)	#11(NONE)	#16(1 ISSUES)	#21(NONE)		
#2 (7 ISSUES)	# 7(NONE)	#12(2 ISSUES)	#17(2 ")	#22(1 ISSUE)		
#3 (5 ")	# 8(1 ISSUES)	#13(")	#18(")	#23(NONE)	TOTAL ISSUES	
#4 (6 ")	# 9(")	#14(2 ")	#19(1 ")	#24(2 ISSUES)		
#5 (3 ")	#10(1 ")	#15(2 ")	#20(2 ")			

!!BID!!

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1-3 CHAMBER OF CHILLS#1,3 CHALLENGERS#78 CRYPT OF SHADOWS#1-4,9 CAT#1-4
CAPT. MARVEL#2-5,13,14,19,25-32 CAPT. AMERICA#110-117,123,126,128,130,134,140-142,
144,150,156,166,169,171,173,175,176,178-180 DETECTIVE#441,443,444 DR. STRANGE#1,2,5
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DEMON#15(2)16(?) DOOM PATROL#83(1ST D.C. SPECIAL#8,11,15 FRANKENSTEIN#1-6,8,10,12
FANTASY MASTERPIECES#3-10,20,23,27,28,31,32 FANTASTIC FOUR#116,132,140,141,150-153
FLASH#206 FROM BEYOND THE UNKNOWN#20-23,25 FEAR#18&19 gone,5,6,9-12,14,15,17,18,20
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JIMMY OLSEN#102-124,126-132,153-163 KA-ZAR#3,6 GIANT#1-3 KUNG FU#1? KID COLT#125-128,
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#582,583,584,585,587,589,591,597, 599,600,601,602,603,605,606,608,609 610,611,612,613,615,616,617,620,628 629,632,633,634,635,636,637,638,639 652,653,655,654,656,657,658,659,665 666,667,668,669,670,671,672,675,676 710,721,727,730,731,732,733,734,735 736,737,738,739,740,741,742,743,744 745,746,747,751,752,753,754,755,757 759,760,761,762,763,765,766,769.

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DATES: 8/29/48 to 3/15/52
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NOTE: All material on this page is very good or better.

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#I4-I6,I8-20 $2.50 EA.
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LOW LOW PRICES! TRADES ENCOURAGED ! FREE COMIC WITH ALL ORDERS !

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THANKS TO Dave Healy, Mike Steele, Doug Marden, Stephen Barrington, Chuck Hawk.

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- - -

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page two--terms on page one

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#6I,63-66,68,69,7I M	.35	#I8-26 M	.35
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#52-3M,56M,58-65 M	.30	#6 Fn	.50
Fantastic Four		#7 Fn	.40
#6 *G, 8*gVG	4.75	#I0VG,IIVG,I2M,I3NM	.30
#9 *Fn	5.50	#I4NM, I5VG, I6Fn, I7NM	.25
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#I9 *VG	2.85	#I9 G, 22 G	5.50
#20-22 G, 24 VG	2.60	#20M,2INM,22Fn,25NM	2.85
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#4I G	.10	**Creeper**	
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#47VG (ink on C)	1.50	#2-3 NM, 5 M	.40¢
#48 VG, 49 G, 5I Fn	3.00¢	**Hawk & The Dove**	
#52-53VG,54Fn,55VG	1.50¢	#1 M	.75
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Mindseye

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Mindseye is a magazine for people who enjoy art. As well as folios and illustrations it occasionally includes comic strips, articles on art and artists, and letters and photos of interest. Three issues are out at present.

Issue one sells for one dollar and contains a color cover, various illustrations, a Steve Harper folio, an article on Alfons Mucha written while he was still living, and a comic strip by Basil Wolverton and Steve Hickman.

The second issue is very thin and sells for twenty five cents.

Number three is a special Howard Pyle folio. It is composed of twenty illustrations of King Arthur, his Knights, and their ladies. It sells for seventy five cents.

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August 30, 31, September 1

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IF YOU CAN'T GO TO WORLDCON, IN AUSTRALIA, COME TO FLORIDA.

GUESTS

(confirmed at this time)

GEORGE TAKEI
"Lt. Sulu" of STAR TREK, star of countless movies and T. V. shows.

KELLY FREAS
Award winning fantasy artist, winner of 8 "HUGO"s for best S.F. illustrator. (need we say more?)

C.C. BECK
Creator and illustrator of the original Captain Marvel, and science fiction writer.

JOSEPH L. GREEN
Author of "Mind Behind the Eye", and the current "Conscience Interplanetary" as well as other S.F. novels.

All of our guests will be here thruout the convention, and will be readily available for discussions, etc. We are presently awaiting confirmations from several other personalities. Watch for further announcements on our growing guest list.

DEALERS

At this point we are examining several possibilities of rooms for our Huckster's Room, since we want to have the best possible set up for our dealers. They have several large rooms at the Colonades, one of which we will decide upon very shortly. We will advise all interested parties on our decision and on the room specs as soon as we know.
The tables are all 3' x 8', and prices are as follows:

One table $25.00 including one membership.
Additional tables $20.00@ not including membership.

MORE

Besides the films, guests, and other things that we've mentioned, we will be having much, much more for the discriminating fan:

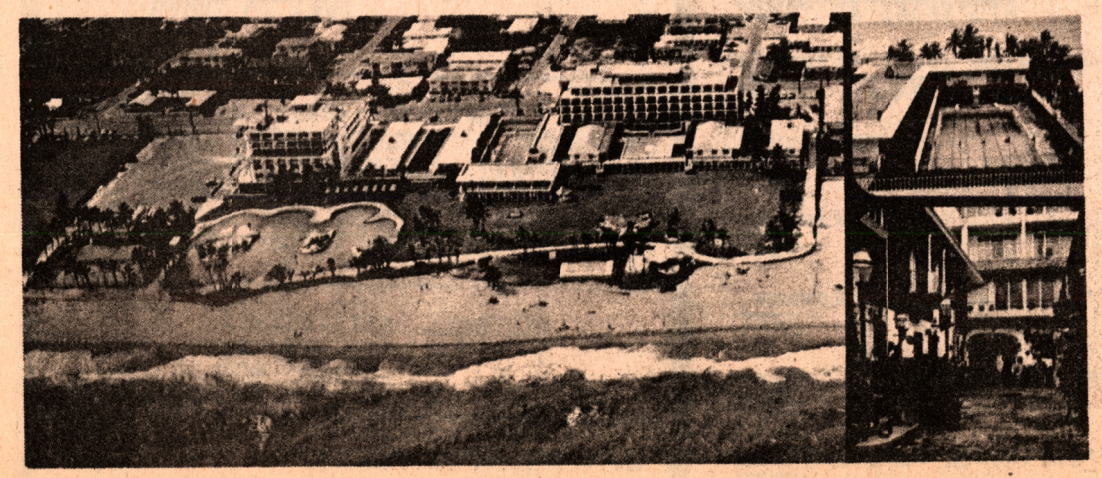
COSTUME BALL

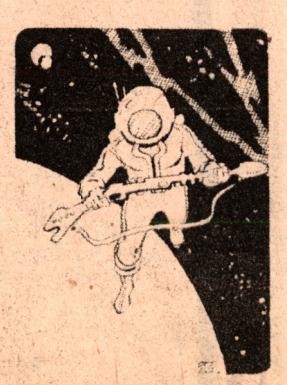
ART SHOW AND AUCTION

AMATUER FILM CONTEST

PANEL DISCUSSIONS ON FILMS, S. F., COMICS, and other related subjects.

We will be having no less than 2 screening rooms. A pre-con party will be held on Friday (Aug 29). There will be door-prizes galore of all kinds, including films, original artwork, etc.





FILMS

We are now putting together a list of some of the finest films to ever be shown at a con. Several films are evading the hunt that we are directing towards them; as we locate and secure these films for the con, we will advise in our progress reports and ads.

Already scheduled at this time are:

SILENT RUNNING ('71, color)
THE DAY THE EARTH STOOD STILL (51)
DAY OF THE TRIFFIDS ('62, color, scope)
IT CAME FROM OUTER SPACE ('53)
Ray Harryhausen retrospective:
JASON AND THE ARGONAUTS ('63, color)
MYSTERIOUS ISLAND ('61) color
SEVENTH VOYAGE OF SINBAD ('58) color
TWENTY MILLION MILES TO EARTH ('57)
EARTH V.S. THE FLYING SAUCERS ('56)
IT CAME FROM BENEATH THE SEA ('55)
Plus:
THEM ('54)
THE THING ('50)

And we will be having: Television Sampler, with many old and popular individual T. V. episodes. Serial Sampler, choice chapters from many of the serial classics. Cartoon sampler, no less than 3 hours of color cartoons by Disney, Warner Bros., Fleischer SUPERMAN cartoons, and others.

We will be adding many, many hours of films to this list, before the con, possibly including and entire movie serial or two. We are open to suggestions.

TICKETS

Tickets to the con are:

$8.50 until July 1st.
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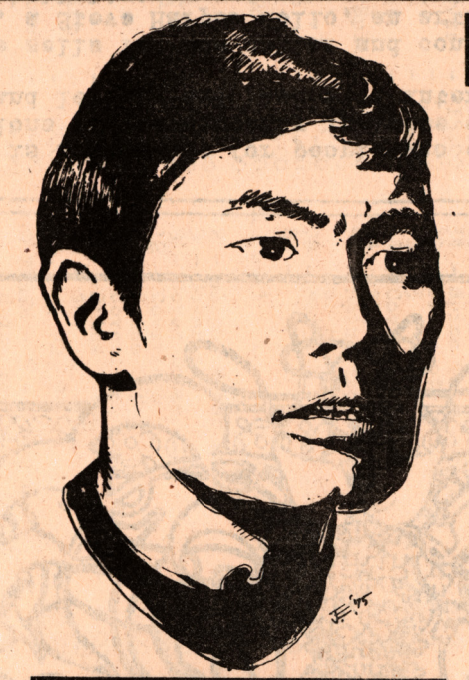

George "Sulu" Takei

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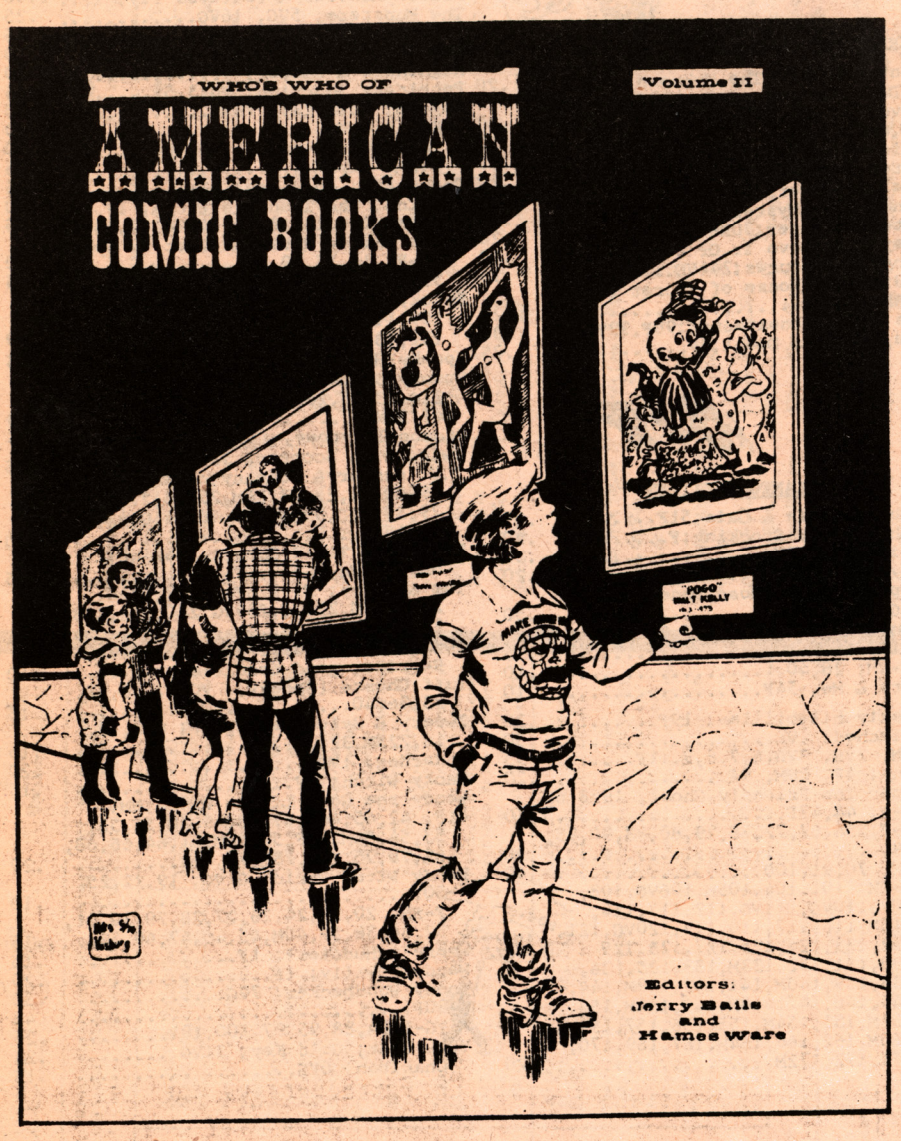

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The condition of each comic is shown. The symbols used are P/NC: Poor, No Cover; Fa: Fair; G: Good; VG: Very Good; F: Fine; NM: Near Mint; and M: Mint.

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195,196,197,199,200..... .30
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Some interesting titles, including single issue titles, are For A Night Of Love (1 issue); Ideal Romance; Intimate Confessions; Love Stories of Mary Worth; My Diary (1 issue); My Personal Problem; Reform School Girl (1 issue, used in Seduction of the Innocent); Secret Love (1955 sequence); Strange Confessions; Teen Age Temptations; Thrilling Romances; Today's Bride; Top Love Stories.

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145,146,147,418M,149,151M,152,
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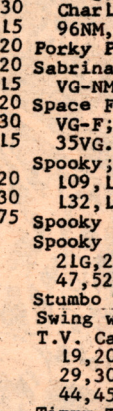

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49,50,51,52,53,54,55,57,58M,
59M,60,62,64,65M,68,69,70M,71,
72M,73,74,76M..... .15
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SUB-MARINER #1 50¢, #2 30¢, THOR #1 fa 50¢, #2 30¢, X-MEN #1,2 30¢.

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MARVEL TALES #2 $2.00, $8 g 20¢, #9,13,17,27,28,32 30¢ #33,37 15¢.
MARVEL SUPER HEROS #1 vg $1.00. #12,13 (Capt. Marvel) $1.00ea. #17,27,28 30¢ #32
MARVEL COLLECTORS ITEMS CLASSICS #10 vg 20¢, #29,33 30¢. #35,36,38,41 15¢ #33 1¢
FANTASY MASTERPEICES #3 35¢. FEAR #1 30¢. KA-ZAR #1,2 40¢.

***** THE COMICS LISTED BELOW I WANT TO SELL AS A LOT FOR $8.00**********
******THEY ARE ALL IN VG TO MINT CONDITION. (2)MEANS COPIES. TOTAL 60 COMICS.***
WHERE MONSTERS DWELL #2(2),3,4,5,6,7,8,9 TOWER OF SHADOWS #2(2),4,5,6,7,8,9
CHAMBER OF DARKNESS#2(2),3,5(2),6(2),7(2),8 MONSTERS ON THE PROWL #9,22,30
WHERE CREATURES ROAM #2,3,4,5 CREATURES ON THE LOOSE #11, VAULT OF EVIL #3,8
CHAMBER OF CHILLS #1,5 CRYPT OF SHADOWS #1,2,3,13,14 BEWARE #4
JOURNEY INTO MYSTERY #1,5,6 WEIRD WONDER TALES #3, DEAD OF NIGHT #1
FRANKENSTEIN #1, SUPERNATURAL THRILLERS with IT #1, WAR IS HELL #1
COMBAT KELLY #2,3 SPOOF #1(3),2,4,5 CRAZY #1

********** WESTERN COMICS LISTED BELOW ARE ALL 20¢ EACH **********
RAWHIDE KID #50,51,52,53,54,55,56,57,58,59,63,64,65 S WESTERN KID #5
#66,68,69,70,71,72,73,74,76,77,78,79,80,81,83,84,85 WYATT EARP #20
KID COLT OUTLAW #121,122,123,124,125,126,127,128,129 THE OUTLAW KID #1,3,4
#130,131,132,133,134,136,137,138,139,140,141,142,143,144,145,146,147,148,149,150 1/2
TWO-GUN KID #67,69,70,75,76,77,78,79,80,81,82,83,84.
#85,86,87,88,89,90,91,92,93,94,95,96,97 THE RINGO KID #1,2,3,4,5,6,8

MORE MARVEL WESTERNS - PRICED AS MARKED **********
THE GHOST RIDER #1 $1.50. #2,3,4,5,7 75¢ (1967)
WESTERN GUNFIGHTERS #1,2 $1.00 (Ghost Rider stars) Westerns
MIGHTY MARVEL WESTERN #1 75¢, #3,4,5,6,7,8,10,11,12 30¢.
KID COLT OUTLAW #49,50,61 (1955-56) $1.50, #107,109,116,118,120 (1962-64) 50¢.
THE TWO-GUN KID #9 (1949) V.G. $4.00. #61 50¢. #29 fa 75¢.
GUNSMOKE WESTERN #65,66 (with KID COLT 1961) good cond. 75¢.
THE OUTLAW KID #14 (1956) V.G. $1.00.

********** MAGAZINES AND SOME FANZINES FOR SALE **********
DRACULA LIVES #1,2,3,4 75¢ea. VAMPIRE TALES #1 75¢.
MONSTERS UNLEASHED #1 (Soloman Kane) $1.00. #2,3 75¢. THE ZOMBIE #1,2 75¢.
CRAZY #1,2 50¢ea. MONSTER MADNESS #2,3 60¢.

THE ROCKET'S BLAST & COMICOLLECTOR #51,52,53,54,55,56,57,58,59,60,61,62,63,75,78, #87,88,89,90,91,92 THE WHOLE LOT FOR $20.00.
FANDOMS ANNUAL #1 by S.F.C.A. $1.50 (1967)
BATMANIA #12 (1966) $1.00. FANDOMS AGENT #4,5,7 75¢.
THE FANTASY COLLECTOR (before it combined with ERB-dom) #126-#132, sold as lot $10.
F.O.O.M. #1,2,3,4 sold as a lot $5.00. JUNE-DEC. 1969

More Magazines on Page 4

JEFFREY BOES 1617 MORTON AVENUE RACINE, WISCONSIN 53403

JEFFREY BOES 1617 MORTON AVENUE RACINE, WISC. 53403 ④

PAPERBacks Hero-Western Scifi & Misc. Magazines

TERMS!!! PLEASE READ PAGE 1 CAREFULLY!! ALL PAPERBACKS IN VERY GOOD TO MINT COND.

DOC SAVAGE #1 $2.50, #2,3,4,5,6,7,8,10 $1.00ea. #12.0 $.50, #13,14,18,25,31,33, 34,37,38,39,40 $.75ea. #41,42,43,44,48,49,50,51,53,54,55,58,59,60,61,63,65,66,67, 68,69,71,70 $.60ea.

THE SHADOW (Bantam) #1,3 $2.50ea. (Tempo 1969) The grove of Doom $2.50,
THE SHADOW (Belmont) Shadow Beware, Shadow-Go Mad, The Shadow's Revenge $3.00ea.

G-8 and his BATTLE ACES #1 $2.50, #4,5 $1.75ea.

THE PHANTOM DETECTIVE #5 The Broadway Murders, #6 Daggers of Kali $2.50ea.

MASKED RIDER WESTERN Set of 25 for $20.00 all mint. Pulp Reprints. (Curtis Pub.)

RIO KID WESTERN (Curtis Pub.) TRAIL OF THE RIO KID, GUNS OF THE SIOUX,
THE BUFFALO HUNTERS, THE COMSTOCK LODE. $.75ea. Pulp Reprints.
THE RETURN OF THE RIO KID (Pocket Books 1949) $1.00ea.
RIO KID JUSTICE (Pocket Books 1969) $.75 ← Pulp Reprints

EDGER RICE BURROUGHS
TARZAN and the JEWELS of OPAR (1st. Ace Ed.) $1.25
THE BEASTS OF TARZAN(1st Ace. Ed.) $1.25
TARZAN triumphant (1st Ace Ed.) $1.25
TARZAN at the EARTH'S CORE (1st Ace. Ed.) $1.25
THE GODS of MARS (4th Ballantine Ed.) $.75
THUVIA, MAID OF MARS (1st Ballantine Ed.) $.75
LLANA OF GATHOL (1st Ballantine Ed.) $.75
LOST ON VENUS (1st Ace Ed. 1963) $1.00
PIRATES OF VENUS (2nd Ace Ed. 1973) $.50
SAVAGE PELLUCIDAR (1st Ace Ed. 1964) $1.00
THE MAD KING (1st Ace Ed. 1964) V.G. $.75
OUT OF TIMES ABYSS (2nd Ace Ed. 1969) $.75
BEYOND THE FARTHEST STAR (1st Ace Ed.) V.G. $.75

OTIS ADELBERT KLINE
THE PORT OF PERIL
(1st Ace Ed. 1963) $1.00

MICHAEL MOORCOCK
THE SILVER WARRIORS V.G. $.75
THE TIME DWELLER V.G. $.75

LIN CARTER
JANDAR OF CALLISTO VIG. $.75
FLASHING SWORDS #1 EXC. $1.00

EDWIN L. ARNOLD
GULLIVER OF MARS(MINT) $1.25

BUFFALO BILL STORIES (Gold Star Pub.) Buffalo Bill's Feather Weight mint $1.00

MARVEL COLLECTOR'S ALBUM'S
FANTASTIC FOUR RETURN, DAREDEVIL $.75ea.

GARDNER F. FOX
KOTHAR and the WIZARD SLAYER
3 copies: mint $1.00

GREEN LANTERN/GREEN ARROW #1,2 $1.00ea. BATMAN (1966)good $.50

ALL IN COLOR FOR A DIME mint $1.00.

********** MORE MISCELLANEOUS MAGAZINES **********
THE HAUNT OF HORROR (digest Size) June & Aug. 1973, No's 1 & 2 $1.50ea.
WEIRD TALES Sum. 1973 (10, Fall 1973 (2), Win. 1973 (3), Sum. 1974 (4) $2.00ea.
THE BLACK MASK Revision of old magazine V1 #1 August 1974 $1.50.
THE MAN FROM U.N.C.L.E. (Digest) Feb. Apr. May, July, Sept. Nov. Dec 1966 $1.25ea
THE GIRL FROM U.N.C.L.E. (Digest) Dec. 1966 V1 #1 $1.25.
FANTASTIC STORIES July 1973, July 1974 Both with original Conan stories $1.75ea.

MAD MAGAZINE #9 Exc. $10.00. #25 Exc. $7.00.

JEFFREY BOES 1617 MORTON AVENUE RACINE, WISCONSIN 53403

JEFFREY BOES 1617 MORTON AVENUE RACINE, WISCONSIN 53403 ⑤

DC's - Golden Age Comisc - Hero Pulps

TERMS!!! **** PLEASE READ PAGE1 CAREFULLY!!! **********

********** GOLDEN AGE COMICS & OTHERS**********
BATMAN #26 (1944 V.G.) $15.00.
BLACK MAGIC V7 #2 Nov-Dec/1958 Exc. $1.50.
DETECTIVE COMICS with BATMAN #106 V.G. (1945) $10.00.
" " " " #108 V.G. (1945) $10.00.
" " " " #112 Exc. (1946) $10.00.
BILL BARNES COMICS V1 #1 (1940) Exc. $25.00.
MORE FUN COMICS with Superboy, Green Arrow, Aquaman #104 (1945) Exc. $13.00.
MUTT & JEFF #30 good (1947) $1.00.
STEVE CANYON #2 (Harvey Pub. 1948) Exc. $8.00.
WONDER WOMAN #17 (1946) exc. $9.00.

THREE DIMENSION COMICS with MIGHTY MOUSE V1 #1 Sept. 1953 mint (with glasses) $4.00
3-D BATMAN 1966 exc. $1.50.

********** D_C_'_S_ and GOLD KEY*DELL **********

ANTHRO # 4,5 25¢.
ACTION COMICS #414,416 20¢.
BRAVE & BOLD #95 20¢.
DEMON #1,2 75¢.
THE FLASH with Green Lantern #217,218 25¢.
FOREVER People #6,#10 75¢.
GREEN LANTERN #24,39 75¢, #61,64,76 35¢.
GREEN LANTERN/Green Arrow #81,82,83, #85,86,87,88,89 50¢ea.
THE HAWK AND THE DOVE #1 75¢, #2-6 40¢.
JUSTICE LEAGUE #79,97,98,99,100 25¢.
KAMANDI #1 75¢.
MISTER MIRACLE #2 $1.00, #9,10,11 50¢.

NEW GODS #1 $1.00, #8,9,10 40¢.
SANDMAN #1 $1.00.
THE SHADOW #1 mint $1.00.
SHAZAM with Capt. Marvel #1,8,12,13 75¢.
#2,3,4,5,6,7,9,10,11 40¢ea.
SUPERMAN #236,238,253,254 20¢ #252 30¢.
THE SWAMP THING #1 $1.00. #2,3,4,5,6.
#7,8,9,10 $2.00. #11,12,13,14 75¢.
SWORD OF SORCERY #1,2,3,4,5 $1.50ea.
WANTED #1 30¢.
WONDER WOMAN #141vg 25¢.
WORLDS FINEST #201 (with G.L.) 30¢.

****LIMITED COLLECTOR'S EDITION****
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TARZAN OF THE APES C-22, C-29 $1.50.
BATMAN C-25 $1.50.
********** FAMOUS 1ST EDITION'S **********
ACTION COMICS #1, DETECTIVE COMICS #27, SENSATION COMICS with WONDER WOMAN #1-all $1.25ea.
WHIZ COMICS with CAPT. MARVEL #2-

****DELL/GOLD KEY**********
WALT DISNEY COMICS & Stories #204,219,225,229 allvg 75¢.
FLASH GORDON #1 V.G. $1.50.
DOC SAVAGE #1 Exc. $3.00.

********** H E R O P U L P S **********

BILL BARNES AIR ADVENTURER Feb. 1934 V1 #1 exc. $50.00.
Aug. & Oct. 1934 both exc. $25.00ea. June, July, Aug. 1935 all Exc. $20.00ea.
BILL BARNES CANADIAN ISSUES Amer. date 1/35, canadian date 2/35 exc $9.00.
Amer. date 4.35, Canadian date 5/35, Pgs. 20,28,42,66,104 gone but V.G. $2.00.

DOC SAVAGE Apr. 1937 masking tape around edges but V.G. $8.00.
FEE RICE WESTERN Mar. & Apr. 1934 both Exc. $8.00.
MASKED RIDER WESTERN May 1934 V1 #2 V.G. $10.00. Aug. 1934 V1 #3 poor, redrawn 2"sq. piece on cover, good reading copy $3.00. Nov 1934 V1 #4 coverless Exc. $3.00
Apr. 1936 9th issue, cover fine, pgs. a little brown $10.00.

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WESTERNS : DELL,FAWCETT,TOBY,HILLMAN,ETC. D.C. ACG COMICS ACG ACG ACG
Showcase

GREG KROLIKOWSKI, 406 W. BOTTSFORD AVE. , MILWAUKEE, WISCONSIN 53207

YOU MUST INCLUDE $1.00 WITH EVERY ORDER TO COVER POST AND INSURANCE. GRADING IS ON THIS SCALE AND ORDER: FA-FAIR, G-GOOD, VG-VERY GOOD, FI-FINE, VF-VERY FINE, NM-NEARMINT, M-MINT

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REX ALLEN #4FI,I3VG,I4VF @ .75 ALL FI @ .08
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GREG KROLIKOWSKI, 406 W. BOTTSFORD AVE. , MILWAUKEE, WISCONSIN 53207

John Daly 45 Collingwood San Francisco, CA 94114 MARCH,1975

All items in stated condition. Orders must include a stamped self-addressed envelope. Alternate choices appreciated. Postage is 5¢ per item. Orders under $5.00 must include 25¢ extra for handling. All Canadian orders include 25¢ extra. On orders under $10 include 20¢ for insurance; I insure all orders over $10. Items may be held for 30 days with a 10% deposit; if you decide not to buy the items, the deposit will be refunded minus a 50¢ service charge.
m-mint nm-near mint fn-fine vg-very good g-good fr-fair ea-each

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#11vg/fn,12-13vg,14vg/fn 8.50ea
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#46fn 10.00
Two Fisted Tales #36-37fn 8.00ea
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#22vg 16.50
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DC
Action #305vg,381fn,383fn .25ea
#405-7nm,419nm/m .30ea
Adventure #369fn .20 ; #425nm .25
Atom #37fn .50
Atom & Hawkman #40vg .25
Batman #168vg,171g,190fn,192fn, 195fn,197vg,199-200fn,211-2vg/fn, 214fn,217vg,220vg .25ea
#242nm .30; #244-5nm (Adams) .50ea
Blackhawk #197vg,199vg,215fn .25ea
Bomba #3fn ; Capt.Storm #1vg .25ea
Challengers #34vg,43vg,48fn,66vg .35ea
Brave & Bold #57-8nm .35ea
Capt.Action #1fn .50; #3-5fn .35ea
Creeper #2-3fn,6fn (Ditko) .40ea
Demon #1nm 1.00 ; #2-3nm/m .65ea
#4-5nm/m .50ea ; #6-9nm/m .40ea
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#414-6nm/m,418nm .30ea
Doom Patrol #102fn .25
Flash #154-6vg,158-9vg,161vg,165vg.30ea
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#219nm/m (GL by Adams) .50
Forever People #1nm/m 2.50;2-3nm 1.50ea
#4-6m 1.00ea; #7-8m,10-11m .75ea
From Beyond the Unknown #1-2vg, 8vg,10nm .25ea
Ghosts #1m .30 ; #2-4m .25ea
Greatest Adventure #44g,59g,62vg .25ea
Green Lantern #30nm,36-7fn/nm .60ea
#40fn,42-3fn,47fn,49fn .50ea
#60fn,62-7fn .35ea
Hawkman #4-5vg,7fn .50ea; #9vg .40
#18vg,20fn .30ea;#22-3vg,26-7vg.20ea
House of Secrets #103nm .25
In the Days of the Mob #1nm Kirby.75
Jimmy Olsen #85vg,89fn .25ea
#107vg,119vg,121vg,126-8vg .20ea
#135nm 75; #141-5m,147-8m .50ea
Johnny Thunder #1nm/m Toth .35
Justice League #13fn .75; #27,29vg.45ea
Kamandi #1nm/m 1.00; #2-3nm/m .75ea
#4-6nm/m .50ea
Korak #4fn .50 ; #8-9m .40ea
Mr.Miracle #1nm 2.50; #2-3nm 1.50ea
#5-7nm/m 1.00ea; #8-11nm .75ea
New Gods #1nm 2.50; #3nm 1.00
Omac #1fn Kirby .50
Phantom Stranger #16nm,18m .40ea
#22-3nm/m .30
Plop #1nm/m Wolverton .35
Secret Six #1vg .25; #3vg .20
Shazam #1m 1.00 ; #2-4nm/m .75ea
Speotre #9vg .25
Spirit World #1nm Kirby .75
Strange Adventures #187fn,201fn .35ea
#217fn,221fn .25ea
Supergirl #1m .35
Superman #240-1m,243-4m,246-7nm .30ea
Swamp Thing #1nm/m 3.00; #2nm 1.50
#4-5nm/m .75ea
Sword of Sorcery #1nm .75;#2-3nm .50ea
Tarzan #207m .75 ; #212-14m .50ea
Tarzan Digest #1m (Manning,Kubert) 1.00
Teen Titans #20vg,22vg .25ea
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Weird Mystery #1nm(Kirby).60;2-3m .40ea
Weird Worlds #1m .75; #2-4nm/m .50ea
Witching Hour #13nm(Morrow).50;17nm.40
Wonder Woman #186fn .25
Worlds Finest #142g,205m,208m .30ea

ANNUALS & SPECIALS
Batman Annual #7vg .50
DC Special #15nm (original PlasticMan) .50
100page Super Spectacular #4m,6-8nm.75ea

MISCELLANEOUS COMICS
Daredevil #60g (Golden Age) 3.00
Capt.Atom #75nm (Ditko) .75
Thunderbolt #1fn/nm .50
Mysteries of Unexplored Worlds #8fn.75
#23vg .35 ; #32fr/g .25
Mandrake the Magician #5nm .25

HELLO AGAIN

I'm back again with more goodies at prices worth looking at. Lots of interesting stuff I just got in.

PAPER-BACKS SWORD-SORCERY

The Stealer of Souls-Michael Moorcock's first five Elric stories in this Lancer volume-cover by Jeff Jones-$1.00
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(1) The Pathless Trail-Priel (Jones)- .75
(2) The Treasure of Atlantis-Dunn- .75
Kothar and the Wizard Slayer-Fox(Jones).75
(All out of "Conjurer's Cuese")
The Conquering Prince-Fox (Frazetta)m-1.00
Beyond the Gates of a Dream-Carter m-$1.00
The Quest of Kadji-Lin Carter-new- 1.00
Flashing Swords #2-ed,Carter(Frazetta)1.00

SF

The Bite of Monsters-Dennis O'Neil-nm-1.00
Voyage to the Bottom of th Sea-
Theodore Sturgeon (1961) fn- 1.00
Space Platform-Murray Leinster(1953)nm1.00
Eye in the Sky-Philip Dick (1957)fn- 1.00
Night of the Saucers-Rando Binder-new-.75
Time War-Lin Carter (Frazetta) new- 1.00

PULP

Spider #1 (old series)The Spider Strikes-vg1.00
Spider #3 (new) City Destroyer-m- 1.00
Avenger #31-Cartoon Crimes (Goulart)m 1.00
Cry Shadow!-Maxwell Grant-new- 1.50
Flash Gordon #1-Lion Men of Mongo-nm 1.50
The Phantom #2-Slave Market of Mucar- 1.00
The Maltese Falcon-Hammett (1957) fn .75
The Glass Key-Hammett (1943) fn 1.00
Goldfinger-Fleming (Fan movie edition)1.00
Colonel Sun (James Bond)-Robert Markham (Kingsley Amis)-Pan (1968) ns 1.00

Tom Corbett, Space Cadet! (hardback)

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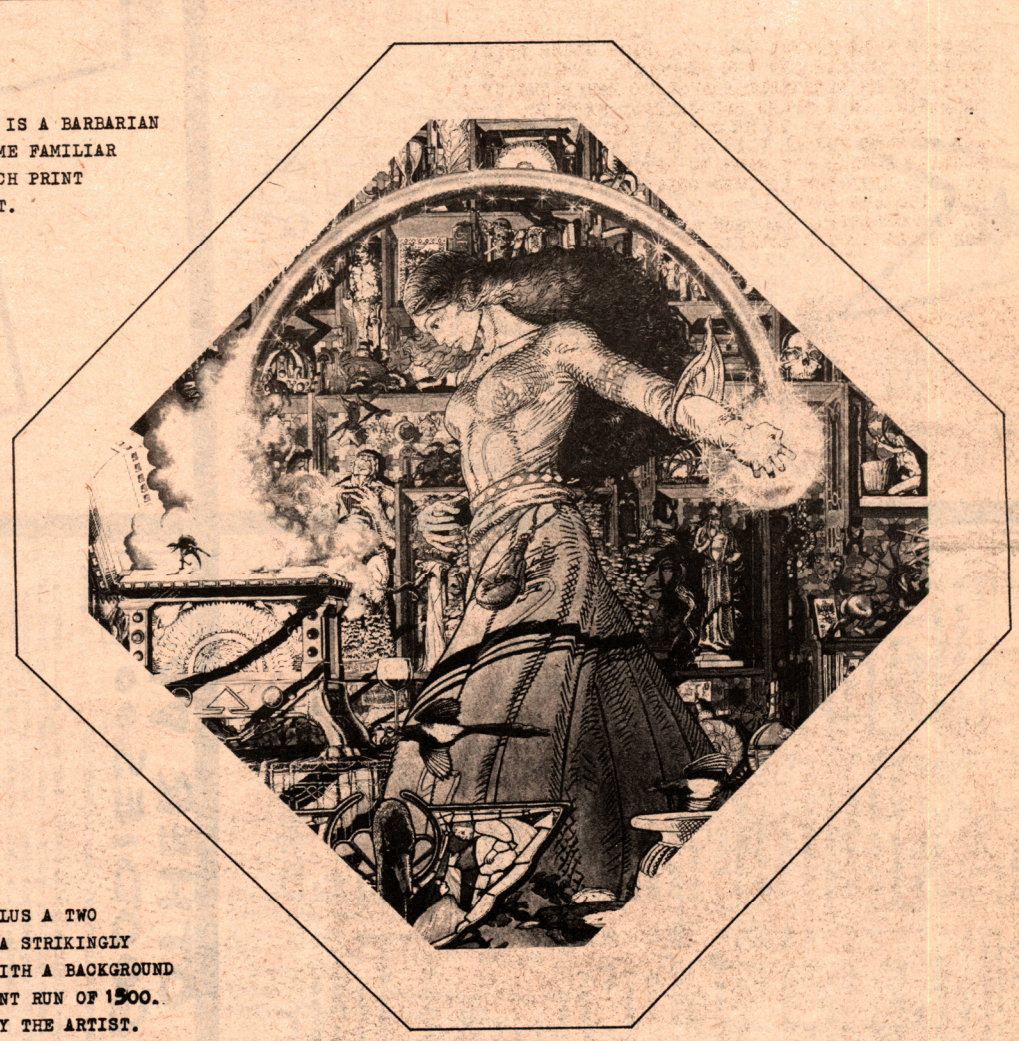

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THIS IS A BEAUTIFUL 4-COLOR, HIGH GLOSS PRINT CALLED "THE RAM AND THE PEACOCK". THIS 23"x 23" PRINT IS AN EXTREMELY BEAUTIFUL RENDERING OF A BARBARIAN IN A SWORD AND FANTASY SETTING. THIS WORK HAS TO BE SEEN TO BE APPRECIATED. WE ARE SO SURE YOU'LL FLIP OVER IT WE'LL EVEN PAY POSTAGE SHOULD YOU WANT TO RETURN IT. IT IS A STRICTLY LIMITED EDITION OF 1000. LESS THAN 100 ARE LEFT. WE ARE OFFERING THIS GEM AT $10.00 PLUS $1.00 FOR EXTRA SECURE MAILING TUBE AND POSTAGE.

THIS 22" by 17" ONE COLOR (sepia) PRINT IS CALLED "THE SEPIA HORSEMAN". LIMITED EDITION PRINT RUN OF 1,000. BEAUTIFUL AT $3.00 EACH.

THIS IS A FOUR PIECE BLACK AND WHITE PORTFOLIO CALLED "FOUR AGES". FOUR BEAUTIFUL 7 by 12 PRINTS OF OUR FAVORITE BARBARIAN IN DIFFERENT STAGES OF DEVELOPMENT. THE FIRST EDITION SOLD OUT AT $6.00 PER SET. THIS SECOND EDITION IS BEING OFFERED AT $3.50 PER SET AND WILL BE SOLD OUT VERY SOON. THIS EDITION IS LIMITED TO A PRINT RUN OF 1,000.

The Barbarian

The Warrior

The Buccaneer

The King

IMPORTANT

DUE TO THE HIGH COST OF MAILING, AND THE EVEN HIGHER COST OF EXTRA-SECURE TUBES AND MAILERS (SPECIALLY MADE FOR THESE PRINTS) WE MUST ASK YOU TO SHARE SHIPPING EXPENSES.

RAM & PEACOCK $1.00
SEPIA HORSEMAN.....$ .50
JUDGEMENT OF THE DEAD$ .60
FOUR AGES.....$ .60

(ON ORDERS FOR "THE RAM AND THE PEACOCK".. THE "JUDGEMENT" AND OR THE "SEPIA" MAY BE INCLUDED FREE OF SHIPPING COSTS OTHER THAN 1.00 FOR THE PEACOCK.)

IF YOU LIKE CONAN
IF YOU LIKE BARRY SMITH
OR IF YOU JUST LIKE FINE ART....
THESE ARE FOR YOU.

BLUE STAR
BG-73
P.O. BOX 1281
HARTFORD, CONN.
06101

BEN BIBER (203) 232-2736

GORBLIMEY PRESS HAS RELEASED A NEW PRINT. LOOK FOR OUR AD ELSEWHERE IN THIS ISSUE.

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COLLECTORS BOOK STORE

6763 Hollywood Blvd., Hollywood, Calif. 90028

NO MINIMUM ORDER:- On ALL orders please enclose $1.00 extra to cover cost of insurance, handling, and mailing; otherwise, your order cannot be processed. For Airmail, an additional 25¢ for each comic is necessary and for "Special Handling", 50¢ extra per order. All Prices are per single copy with an immediate "CASH" refund on out-of-stock items. Please include alternates whenever possible. All items are covered with a money back guarantee if not completely satisfied.

All comics on this list are in average used condition unless noted differently. The following is a listing of abbreviations you will find throughout the list.

CODE: - (C) = Coverless; (B) = Brittle; (SB) = Slightly Brittle; (PM) = Pages Missing; (NBC) = No Back Cover; (CL) = Cover Loose; (PO) = Panel Out; (PCM) = Piece of Cover Missing; (NL) = No Logo; (CFO) = Centerfold Out; (F) = Fair Condition; (P) = Poor Condition; (ST) = Spine Taped; (SS) = Spine Split; (G) = Good Condition; (SR) = Spine Rolled; (PL) = Pages Loose; (CT) = Cover Taped; (CC) = Cut Crooked; (EM) = Edrington Mint.

ACTION - 18 - No Logo - 30.00
24, 30 - Both Coverless - 10.00
29 - C.L. - $20; 30 -N.L.- 20.00
31 - Cover Loose, Fair - 10.00
32 - Coverless - 7.50
33 - A very low Fair - 12.00
37 - Coverless, Pages Miss- 5.00
47 - Tape on Spine, Fair - 10.00
51 - Cover Loose - 15.00
56 - Corner Off of Cover - 15.00
71 - F - $5; 79 - - 8.00
94 - C - $2; 147- F - 2.50
163- Poor - - 1.50

ADVENTURE - 35 - Spine Split- 12.00
38 - Tape on Spine - 15.00
47 - $35; 50 - Fair - 20.00
69 - Good - $35; 115 - 4.00
148- Fair - $2; 193 - - 3.00
169, 170, 173 - All Poor - 1.50
197 - Coverless - 1.00

AIR ACE - V.1 #12 - - 3.00
V.2 #3,4,5,6,9,10, 11, 12 - 2.50
V.2 #7 - Spine Rolled - 2.00
V.3 #1,2,3,4,5,6 - - 2.50
V.5 #8 - - - 2.50

AIRBOY - V.2 #11 - - 10.00
V.2 #11 - Pages Missing - 7.50
V.3 #1, 2, 8 - - 7.00
V.4 #5 - Piece off Cover - 5.00
V.4 #7 - $6; V.5 #1 - - 4.00
V.5 #2 - Rolled Spine - 3.50
V.5 #5 - S.R., Dirty Cover- 3.00
V.5 #9 - Pages Missing, P - 1.00
V.6 #3 - - - 3.50
V.6 #4 - Pages Loose, S.R.- 2.50
V.7 #8 - $3; V.7 #11 - F - 2.50
V.8 #2 - Spine Rolled - 3.00
V.8 #7 - Tape on Spine, F - 2.00

AIR FIGHTERS - 1 - S.T. - 45.00
V.1 #6, 8, 10 - - 20.00
V.1 #7 - Coverless - - 7.50
V.1 #8 - Spine Taped - 15.00
V.1 #11 - Spine Taped, F - 12.00
V.2 #5, 6, 10 - - 12.00
V.2 #3 - Spine Taped, F - 7.50
V.2 #4 - Piece off Back - 10.00
V.2 #10 -Spine Taped, C.L.- 8.00

ALL AMERICAN - Spine Taped - 75.00
5 - Spine Taped - - 22.00
5 - Piece off Cover - - 15.00
7 - Spine Taped - - 16.00
10- $17.50; 12 - - 15.00
15 - Pages Out, Coverless - 3.00
22 - Small Piece off Cover- 12.50
39 - No Logo - $12; 68 -C - 3.50

ALL FLASH - 1 - No Front Cov- 25.00
2 - Water Damage - - 25.00
3 - $35; 3 - Water Damage - 22.00
4 - Water Damage, C.L. - 20.00
8 - Water Damage - - 15.00
12, 16 - Both Coverless - 2.50

ALL HERO - Tape on Spine - 50.00

ALL NEW - 5 - Spine Taped - 7.50
6 - Spine Damaged - - 6.00
10- Spine Partially Split - 6.00
11- Spine Damaged - - 5.00

ALL STAR - 1 - Spine Taped -160.00
3 - Spine Taped, N.B.C. -150.00
5 - Spine Rolled - - 55.00
11 - - - 40.00
12 - Spine Taped - 37.50
18 - Water Damaged - 30.00
18 - Fair - - - 22.00
20 - Spine Rolled - 32.00
25 - $25; 27 - Fair - 15.00
28, 29, 30 - All No Logo - 20.00
31 - Spine Rolled - 17.50
32, 38 - Both Coverless - 7.50
34, 39 - - - 20.00
35 - Coverless, Fair - 6.00
38 - Piece off Back Cover, Front Cover torn in half, Poor to Fair - 7.50
40 - Spine Taped, Fair - 12.50
41 - No Back Cover - 15.00
42 - Spine Taped - 17.50
42 - $20; 44 - No Logo - 15.00
44, 45 - Both Fair - - 12.50
49 - Spine Taped, No Logo - 10.00
50 - Spine Taped, Fair - 10.00
51, 53, 54, 55 - Spine is taped on all of these - 15.00
56 - $15; 57 - Poor - 5.00

ALL WINNERS (1940)
1 - Coverless, Pages out - 15.00
2 - Has at least three rolls of magic tape on it - 10.00

ALL WINNERS (1948)
1 - Pages Out - - 15.00

AMAZING MAN - 9 - - 20.00
25 - Coverless, Pages Out, Art by Wolverton - 3.50

AMAZING MYSTERY FUNNIES
21 - Coverless, Art by Wolverton - - 7.50

AMERICA'S BEST - 3 - C.L. - 25.00
3 - Spine Taped - - 25.00
7 - Fair to Good - - 10.00
12 - Spine Rolled - - 7.50
12 - Cover Loose - - 7.50

AMERICA'S GREATEST - 2 - 40.00
4 - Spine Taped - - 30.00
8 - - - 30.00

BABE - 2 - Spine Taped & Roll- 1.50
3 - Fair - - - 1.50
4 -Taped & Rolled Spine - 1.50

BARKER - 3, 4, 9, 12 - - 1.50
9 - Small Piece off Cover - 1.00
9 - Fair - - - 1.00

BATMAN - 3 - Spine Taped - 60.00
4 - - - 60.00
4 - Spine Rolled - - 50.00
6 - Spine Rolled, Pages Out- 15.00

BATMAN (cont.)
7 - Spine Rolled - - 35.00
8, 9, 10 - - 40.00
8 - Spine and Cover Taped - 30.00
16 - $20; 16 - Fair - 12.00
18 - Spine Taped, Cover Torn, Poor to Fair - - 7.00
20 - Corner Off of Cover - 16.00
32 - Coverless - - 2.00
34 - Spine Taped, Fair - 3.00
38 - Piece off of Cover - 6.00
41, 43 - - - 8.00
44 - Coverless - - 2.00
54 - $7; 56 - Taped Spine - 6.00
59 - Spine Taped, Piece off of cover - - 5.00
78 - No Back Cover, Poor - 1.50
88 - - - 6.00

BIG SHOT - 1 - Very Brittle, Cover Split - 20.00
2 - Slight Water Damage - 35.00
5 - Coverless - 7.50
9 - Cover Loose - - 20.00
12 - Coverless - - 3.00
14 - Spine Taped - - 15.00
18 - Coverless, Pages Miss.- 1.50
22 - Spine Taped - - 8.00
49 - $4; 61 - Poor - .50
63, 66, 72, 73 - - 2.50

BIG THREE - 5 - Cover Loose, Spine Partially Split - 14.00

BLACK CAT - 1 - - 30.00

BLACKHAWK - 29 - Names written on cover - - 3.50
30 - Names written on cover- 3.50
30 - Spine rough, Fair - 2.00
31 - No Back Cover - 2.00
33 - Piece off of cover - 3.50
33 - Spine Rough, Fair - 2.50
33 - Fair - $2.50; 63 - 3.50
63 - Spine Split - - 2.50
69 - $3.50; 71 - Fair - 2.00
75 - $3; 83 - Fair - 1.50
75 - Spine Taped, Fair - 2.00
84 - Spine Taped - - 2.00

BLACK HOOD - 9 - Spine Taped, Cover Loose, Fair to Good - 25.00
10 - Spine partially split - 12.00
12 - Pieces out of cover - 4.00
13, 15, 16 - - 8.00

BLACK TERROR - 1 - Spine rolled, Pages Loose - - 45.00
4 - Pages Loose, Cover Loose-15.00
5 - Piece off of cover - 15.00
6, 7, 9 - - - 12.00
12 - - - 6.00

BLAZING - 1 - Brittle - 2.00
3 - Tape on Spine - 2.50
3 - - - 3.00

BLONDE PHANTOM - Coverless Issue - No Number - - 1.00

BLUE BEETLE - 2 - Spine Taped- 25.00
4 - Spine Partially Split - 20.00
4 - Spine Rolled, Pag.Loose- 17.50
5 - $20; 6, 9 - - 17.50
7 - Spine Taped, Brittle - 7.50
13 - Fair - - 8.00
14 - Spine Split & Taped - 12.00
16 - Spine Partially Split - 13.00
21 - Spine Partially Split - 7.00
21 - Cover Loose, Slight Water Damage - - 7.00
23 - Spine Taped - 7.00
24 - - - 8.00
28 - Spine Taped - 7.00
29 - Fair to Good - 5.00
34 - Coupon Off Back Cover - 3.00
35 - Piece out of Back Cover 2.50
37 - Spine Taped - 3.00
38 - Spine Taped and Rolled- 2.50
38, 39 - - - 4.00

BLUE BOLT - 1 - Very Brittle - 20.00
7 - Coverless - - 6.00
V.3 #3 - Spine Taped - 3.00
V.3 #10 - Water Damage - 3.00
V.4 #2 - Fair - - 2.00
V.4 #4 - - - 3.00
V.5 #2, 7, 8 - - 1.50
V.6 #1, 2, 4 - - 1.50
V.7 #2,6 - - - 1.00
V.7 #6 - Fair - - .50
V.8 #7 - $1; V.8 #3 - Fair - .50
V.8 #3 - Spine Rolled - .50

BLUE RIBBON - 1 - - 60.00
19 - Cover Loose - - 25.00

BOMBER - 1 - Spine Rolled - 7.00
1 - Coverless - - 2.00
2 - Coverless, Brittle - 1.00

BOOK OF ALL COMICS - 194 pgs. 1945 (Green Mask, etc) - Spine Taped - Fair - 5.00

BOY - 5 - Spine Rolled & Rough 20.00
18 - - - 8.00
22 - Cover Loose - - 5.00
25 - Cover Loose, Coupon off of Back Cover - - 4.00
30 - Spine Rolled - - 5.00
32 - Cover Loose - - 2.50
32 - - - 3.00
37 - Notebook Holes in Spine- 2.50
44, 48 - - - 2.50
56, 57 - Tape on Spine on Both - - 2.00
55, 58 - - - 2.50
62 - Iron Jaw - - 3.00
66 - Spine Rolled - 2.50
65 - Spine Taped- - 2.00
64, 66, 67, 69 - - 2.50
67 - Tape on Spine - 2.00
71, 73, 75 - - 2.50
72 - Spine Taped, Fair - 1.50
83, 84 - - - 2.00

BOY COMMANDOS - 1 - Cover Loose, Spine Taped, Fair - 35.00
3 - - - 22.00

BOY COMMANDOS (cont.)
7 - Cover Loose - - 7.00
8 - Taped Spine - 7.00
9, 10 - - - 8.00
11, 13 - Both have Taped Spine - - 6.00
14 - Fair - $4; 17, 19 - 6.50
21, 26 - Both have Taped Spine - - 5.00
25 - Coverless - - 1.50
29, 36 - - - 6.00

BULLETMAN - 1 - Spine Taped - 80.00
2 - $40; 3 - - 35.00

CAPTAIN AERO - 2 - - 20.00
?? - - 3.50

CAPTAIN AMERICA - 76 - Poor - 5.00

CAPTAIN ATOM - 7 - 1951 - Pocket Size - - 4.00

CAPTAIN BATTLE - 1 - 35.00

CAPTAIN BATTLE JR. - 1 - 20.00
1 - Spine Broken - 15.00
1 - (The Claw) - - 22.00

CAPTAIN FEARLESS - 1-Brittle - 15.00

CAPTAIN MARVEL - 3 - S. T. -100.00
16 - Fair (worn) - 25.00
19 - Cover Loose, Pages Out- 17.50
22 - Coupon off Back Cover - 40.00
38 - Pages Missing - 5.00
40 - Poor, Watersoaked - 5.00
61 - - - 15.00

CAPTAIN MARVEL WHEATIES GIVE-AWAY - Cover Taped - 17.50
Corner off Cover, C.T. - 17.50

CAPTAIN MARVEL JR. - 18, 18 - 8.50
18 - Cover Loose, Spine Rolled, Piece off of Cover - - 6.00
20 - Spine Taped, Fair - 4.50
88 - Poor, No Back Cover - 1.00
111 - Spine Split - 3.00
112 - $3.50; 113 - Fair - 2.50

CAPTAIN MIDNIGHT - 1 - S.T. - 30.00
1 - Slight Spine Roll - 30.00
2 - Spine partially split & peeling - - 15.00
4 - $8; 14 - Pages Loose - 3.50
19, 20 - - - 4.00
21, 22, 23, 26, 27, 30 - 3.50
32 - Fair - - 2.50
34 - Spine chewed - 2.50
35, 36 - Both Spine Rolled - 2.50
35 - $3.50; 54 - - 2.50

CARNIVAL - Unnumbered, Brittle 1.50

CATMAN - 1 - - 45.00
1 - Brittle - - 30.00
7 - Spine Taped - 10.00
19 - $7.50; 29 - Fair, Tape- 4.00

CHAMP - 1 - Coverless - 5.00
16 - $10; 17 - Fair, C.L. - 6.00

CHOICE - 1 - Spine Rolled - 35.00
1 - Cut Crooked - - 30.00

CLUE - V.1 #4 - Spine Taped - 10.00

COLOSSUS - 1 - Slightly Brittle15.00

COLUMBIA - GEM OF THE COMICS 1 - Brittle - - 3.00

COMIC CAVALCADE - 2 - Fair - 35.00
4 - Fair, Water Damage - 20.00
7 - $22; 19 - $15; 23 - 12.00

COMIC NOVEL (Fawcett)
1 - Anarcho, Dictator of Death - - - 12.00

CRACK - 30 - $12; 37, 38 - 7.00

CRASH - 1 - Spine Rolled - 40.00

DAREDEVIL - 10 - Spine both rolled & taped- 25.00
25 - $6; 25 - Fair - - 4.00
26 - Coverless - - 1.50
28 - Spine Rolled - 5.00
29 - Pages Loose - 5.00
33 - Spine Taped, Fair - 2.50
33 - Brittle - - 1.50
41 - Cover Loose, Fair - 2.00
42 - Small piece off cover - 3.00
43 - Cover Loose - 3.00
44, 45, 46, 47, 48 - 3.50
52 - Spine in bad shape - 2.50
52, 57, 59, 60 - - 3.00
54 - Spine Taped - 2.50
93, 98, 99, 100 - 2.50
94 - Pages Loose - 2.00
98 - Piece out Back Cover - 2.00
101, 104, 106, 108, 110 - 2.50
112, 115, 118, 123, 124 - 2.50
101 - Spine Split, Fair - 1.25
102 - Fair - $1.50; 134 - 2.50

DARING MYSTERY - 1 - Super Brittle - 65.00

DETECTIVE - 9 - Taped Spine - 20.00
10, 15 - - - 20.00
20 - Spine Taped - 20.00
21 - Spine Taped, Poor to Fair - 14.00
42, 43 - Taped Spine both - 30.00
44 - Taped Spine - 27.00
45 - Rolled Spine - 27.00
46 - - - 35.00
47 - No Logo, Cover Loose - 20.00
49 - Spine Taped - 30.00
51 - Spine Split, C.L. - 22.00
53, 59 - - - 30.00
57 - Taped Spine - 30.00
62 - Spine Taped - 22.00
67 - Spine Split - 20.00
68 - Spine Taped & Rolled - 20.00
71 - Spine Taped - 20.00
77 - - - 20.00
80 - Spine Broken - 15.00
82, 84 - Spine Taped Both - 12.00
86, 90 - $12; 93, 94 - 8.00

DETECTIVE (cont.)
102 - Spine Split, Piece of Cover is Missing - 5.00
116 - Spine Rolled - 6.00
116 - Rat chewed off one corner - - 4.00
131 - Taped Spine, Fair - 4.00
166 - Cover split along Spine - Poor to Fair - 2.00
168 - Fair - $4; 175 - C - 1.25
179 - Small hole in Cover - 4.50
185 - Coverless - - 1.25
204, 209 - - - 6.00
211 - Coverless, P.M. - .75

DOC SAVAGE - V.1 #1 - Poor, Brittle - - 25.00
V.1 #7 - Spine Taped - 17.50
V.2 #1 - Spine Rough - 12.50
V.2 #6, 8 - - 15.00
V.2 #6 - Spine Taped - 12.50

DOLLMAN - 3-Spine Taped, Good- 25.00
18 - Spine Slightly Rolled - 5.00

DYNAMIC - 1 - No Back Cover, Tape on Spine - - 25.00
2 - No Back Cover, Tape on Spine, Brittle - 5.00
9 - Coverless - - 1.00
11 - - - 4.00
12, 15, 17 - All Brittle - 1.50
16 - Brittle, Poor - 1.50

EXCITING - 1 - Brittle - 25.00
1 - Spine Taped - 65.00
6 - $15; 7 - Coverless - 5.00
14 - Coverless - $4; 20 - 12.00
20 - Spine Rolled & Taped, Cover Loose - 8.00
21 - Coverless - - 3.50
23 - Cover Loose - 8.50
27 - Spine Rolled - 8.50
36 - Cover Loose - 5.00
33, 34, 36 - - - 6.50

FACE - 1 - - - 30.00
1 - Slight Taping of Spine - 27.50
1 - Spine Taped - 25.00
2 - - - 17.50

FANTASTIC - 2 - Spine Partially Split - 25.00
11 - Spine Partially Split, Slightly Rolled - 10.00
11 - Spine Badly Split - 10.00
15 - Spine Partially Split, Spine Rolled - 10.00
22 - No Logo - - 6.00

FEATURE - 1 - Brittle - 35.00
6, 7, 8, 9, 10, 13 - All Coverless - - 7.00
30 - Spine Rolled and Taped, Fair - - - 15.00
42 - Taped Spine - 11.00
45 - Spine Rolled & Taped, Fair - - - 7.00
48 - Spine Taped, Cover Loose - 10.00
50 - $12; 54 - Spine Taped - 8.50
55 - $10; 74 - Spine Taped- 5.00
73, 76 - $6; 85-Spine Rolled 4.00
90 - Spine Rolled, Poor - 1.50
92 - $3.50; 106 - - 3.00
110 - Taped Spine - - 3.00
122 - Spine Taped - 2.00
128 - - - 2.00

FEDERAL MEN - Reprint of Early D.C. non-superhero comics
2 - - - 4.00

FIGHT - 16 - Brittle - 6.00
44 - Brittle - - 2.00
54, 57 - Both Brittle - .50
62 - Brittle - - .50
66 - Spine Slightly Rolled - 3.00
72, 77 - Both Brittle - 1.50

FIGHTING YANK - 5 - Water Damaged - - - 8.00
12 - $6; 24 - - 5.00

FLAME - 2 - - - 20.00

FLASH - 21 - Coverless - 7.00
40 - Coverless - - 5.00
40 - Spine Taped - 15.00
82 - - - 10.00

FLASH WHEATIES GIVEAWAY
1946 - Piece off cover - 15.00

FOUR FAVORITES - 1 - Brittle - 25.00
1 - Water Damage - 50.00
11 - Cover Loose - 7.00
26 - - - 3.50

FOURMOST - V.3 #2 - - 2.50
V.4 #1 - Fair - 2.00
V.4 #3 - $2.50; V.5 #4 - 2.00
V.6 #2 - Fair - - 1.00
V.6 #4 - $2; V.7 #6; V.8 #1- 1.50

FUNNYMAN - 1 - - 7.50

FUNNY PAGES - V.2 #8 - 15.00

FUNNY PICTURE STORIES
V.1 #4 - Coverless - 6.00
V.1 #6 - Coverless - 4.00
V.1 #11 - Coverless - 4.00
V.2 #7, V.3 #2 - 10.00

GOLD MEDAL COMICS - 1945 - 128 pages - Spine Taped - 6.00

GOLDEN LAD - 1 - Cover Loose, Pages Loose, Fair - 15.00

GREAT COMICS - 1 - 25.00

GREEN HORNET - 5 - Small Piece off of Cover - 14.00
16, 17 - Loose Covers Both - 8.50
18 - Spine Taped - 9.00
21 - Spine Taped - 7.00
26 - Cover Loose, Piece Missing off cover, Fair - 4.00
29 - Spine Taped - 6.00
32 - Spine Taped & Rolled - 5.50
32 - Coverless - - 2.00

COLLECTORS BOOK STORE

GREEN LAMA - 1 - - 15.00

GREEN LANTERN - 3 - Water Soaked - 25.00
5 - $30; 5 - Spine Taped - 25.00
14 - - - 12.00

GREEN MASK - 1 - Spine Taped- 45.00
2 - - - 15.00
6 - No Logo, Cover Loose - 10.00

GREEN MASK (2nd Series)
V.2 #1 - - - 6.00
V.2 #5 - Spine Taped, Fair - 3.50

GRIT GRADY - 1 - Brittle - 2.50

HANGMAN - 3 - Cover Taped - 30.00
6 - Cover Taped - 20.00

HEADLINE - 15 - Fair - 2.50

HELLO PAL - Slightly Brittle - 10.00

HEROIC - 1 - Brittle - 17.50
2 - $30; 2 - Spine Taped - 25.00
3 - Spine Taped, Fair to Good - 15.00
4 - - - 20.00
5 - Spine Taped, Large Piece out of Center of Cover - - 7.00
16 - $7; 20 - Fair - 4.00
37 - $2.50; 41, 50 - 1.50
60, 61, 63, 64 - - 1.50
67 - No Back Cover - 1.00
64 - Fair - - 1.00
Bound Volume - #73 thru #84 Mint Condition - - 10.00

HIT - Coverless issue - Pages Out, Lead Story is "Hercules" 1.00
29 - $17.50; 39 - - 6.00
57 - - - 3.00

HOPPY, MARVEL BUNNY - 6 - 2.00

HUMAN TORCH - 1 - No Logo - 85.00
29 - Spine Rolled - 8.50
38 - - - 12.00

HYPER MYSTERY - 1-Brittle - 17.50

IBIS - 4 - Pages Out - 6.00

JEEP - 1 - Brittle - 2.50
2 - Brittle - 1.50

JEST - 10 - Brittle - 1.00

JUMBO - 66, 75 - - 6.00
69 - Fair - $3.50; 88 - 3.50
87 - Brittle - - 1.50
93 - - - 3.50
98 - Spine Split, Pages Loose, Pages Missing Poor - - .50
114, 115 - Both Fair - 2.00
133, 139 - Both Brittle - 1.00
134, 145, 146 - - 3.00
140, 151 - Both Brittle - 1.00
140 - Coverless - .50

JUNGLE - 1 - Very Brittle - 20.00
40 - Spine Rolled - 10.00
49 - Pages Out, Coverless - 1.00
51, 52, 54, 57 - 6.00
56 - Cover Loose, Fair - 3.50
74 - $4; 77 - Spine Rolled - 3.50
80 - Brittle - - 1.25
81 - Spine Rough, Fair - 2.50
90 - Coupon off Back Cover - 3.00
93 - - - 3.50
111 - Piece off Cover, Fair- 2.00
152 - Fair - - 2.00

KAANGA - 1 - - 6.00
1 - Spine Rolled - 5.00
7 - Fair - - 2.00
15 - Cover Split, Poor - .75

KAYO - 12 - Brittle - 1.00

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1 - Coverless - - 15.00
V. 2 #9 - - - 15.00

KEY - 2 - $2; 3 - Brittle - 1.00

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KO - 1 - Brittle - 1.00

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5 - $30; 7 - Fair to Good - 22.00
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MORE FUN - 16 - - 15.00
57 - No Loso, Piece off of Back Cover, Cover Loose - 23.00
60 - Coverless, Pages Out - 7.50
63 - No Logo - - 15.00
63, 64 - Both Coverless - 10.00
65 - Fair - - 20.00
70 - Coverless - - 10.00
79 - Coverless - - 8.50

MORE FUN (cont.)
83 - - - 17.50
85 - Spine Taped - 16.00
91 - Spine Taped - 14.00
94 - Poor - - 5.00
96 - No Back Cover, Poor - 3.50
99 - Small Piece off Cover - 12.00

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MYSTERY MEN - 6 - Spine Taped- 17.50

NATIONAL - 27 - - - 17.50
35 - Spine Broken, Fair - 7.50
38 - No Logo - - 7.50
44, 46, 48 - - 5.00
51, 58, 59 - - 5.00
53 - Centerfold Loose - 2.50
53 - Rolled Spine - 4.00
55 - Taped Spine - 4.00
59 - Spine Rolled and Taped- 3.50
62, 63, 64, 72 - - 5.00
66 - Piece Out of Cover - 3.50

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O.K. COMICS - 1 - Coverless - 2.50

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24 - $6; 47 - $5; 51 - 4.00
48 - Cover Torn - 4.00

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32 - Spine Taped - 6.50
69 - Spine Rolled and Taped- 4.00

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52 - Spine Rolled - 2.50

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11 - Spine Taped - 1.00
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18 - - - 2.50

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34 - Spine Taped, Fair - 4.50
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V.1 #4 - - - 25.00
V.1 #8 - Spine Taped, Piece off Cover - 10.00
V.1 #10 - Cover Split, Spine Rough - - 11.00
V.2 #1 - Poor - - 4.00
V.2 #3 - Spine Taped - 10.00
V.2 #8 - - - 12.00
V.2 #10 - Spine Rolled, Fair 7.00

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59 - - - 4.00

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4 - Spine Rolled - 5.00
6 - - - 3.50

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SPEED - 2 - Cover Split along Spine & Loose - 22.00
2 - Spine Taped - 25.00
3 - Spine Taped - 27.00

SPEED (cont.)
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5 - Spine Taped - 20.00
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2, 3 - Both Brittle - 1.50

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26 - Spine Torn - 10.00
26 - - - 12.00
39 - - - 6.00
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10 - Spine Rolled, Pages Loose - - 50.00
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15 - Spine Broken - 30.00
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18 - Spine Rolled & Broken - 20.00
18 - - - 30.00
19 - - - 30.00
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35 - Spine Broken & Rolled - 8.00
36, 38 - - - 10.00
37 - Pages Loose, Fair - 5.00
37 - Spine Rolled - 6.00
39 - Fair - - 6.00
43 - - - 8.00
43 - Spine Rolled - 7.00
47 - Spine Broken - 6.00
62 - Watersoaked, Poor - 2.00
64, 68, 91 - - 6.00
90 - Coverless - - 1.50

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V.3 #4 - Coverless - .50
V.3 #6, 9 - Spine Taped on Both - - 2.00
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99 - Spine Rolled - 5.00
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(92)

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***

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93

All Dealer's Tables For Houstoncon '75 have been sold!

June 25-29

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LET SANITY DIE $1.50
SORCERER - Stout $1.00

MONSTER WIPES OUT MAN $2.00
JUNKWAFFEL 2 $1.00
STARSHIP $1.00
DEADBONE 1-5 ea:$1.00
- Vaughn Bode

MAROTO - set of 4 $2.00
SIREN'S CANYON - Kalu-
ta $3.00
SPIRIT - Eisner $2.50

RAM & PEACOCK $10.00
FOUR AGES - set of 4 $3.50
SEPIA HORSEMAN $3.50
PANDORA $12.00
ENCHANTMENT $6.50
- Barry Smith

STAR TREK - Morrow $1.50
TARZAN - Hogarth $1.50
WARRIOR GOD - Jones $2.00
SIX FOOT VAMPIRELLA $3.50

CLEOPATRA
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CONCORD
JOAN OF ARC
- Wallace Wood ea:$1.00

SERIAL PICTORIAL 2-8
(full page illos) ea: .50
BOOKPLATES: MIXED (6 each),
CRUMB, ZOELL, ROBT. WIL-
LIAMS, BARR, DAVOREN,
STERN (30 per set) ea:$1.00

NEW.....

BRAIN FANTASY 2 (Outstanding new fantasy
material by Larry Todd & Mike Smith) .75
CHARLTON PORTFOLIO (unpubbed strips & art
by Ditko, Staton, Newton; Blue Beetle) $2
CHARLTON BULLSEYE 1 (new zine devoted to
Charlton; Ditko, Staton, articles, news) $1
CPL 11 (Alex Toth cover, 5x8, good arti-
cles & pro art; CC Beck, Starlin, etc) .60

KING COMICS PAK (Flash Gordon 6, Mandrake
6, Phantom 23, mint, Crandall issue) $1.50
KING COMICS PAK (Flash Gordon 5, Mandrake
5, Phantom 22; mint, Williamson ish) $1.50
KRAZY KAT 3 (color covers, 52 pages) $2.50
LE HORS LA LOI (new Lt. Blueberry novel
in french; hardcover, color) $3.50

MICKEY MOUSE MERCHANDISE CATALOG (two
reprinted from the 1930's; large) $20.00
NET PROFIT (destruction of nature's
most intelligent creature) $1
STAR TREK PROGRAM NY '74 (5x8 program with
color cover, packed with photos) $2.50
TARZAN IN PELLUCIDAR (Burroughs Bulletin
36 by Dan Barry & Burne Hogarth, 1941) $2.00

THRILLING MURDER 1 (early Crumb & Deitch
book back in stock; bizarre) .50
WIMMEN'S 4 (Shelby, Trina, Marrs, etc) .75
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allston ma
02134

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Make all checks and money orders payable to Bill Devine. All books are in fine condition except where noted. I pay 'Book Rate' postage and insure all orders over $10.00. Personal checks must clear my bank before your order is shipped. Please include a stamped envelope with your order.

I'm way behind in my correspondence and due to lack of time during 1974 (I travelled a lot last summer, moved residence during the fall and had a busy work schedule at other times) I was unable to answers many letters and many orders were delayed. So, if you've ordered anything from me that you haven't received yet such as price lists, comics or refunds, please write again, with details and I'll clear things up immediately.

THE FOLLOWING ARE FOR SALE

Boy Comics 31 good, pages are loose 4.00
Boy Comics 32 vg, center loose 4.00
Classics 20, 1946 reprint, fine 5.00
Classics 23, early reprint,fine 7.00
Dale Evans 3, vg, Toth art 3.00
Donald Duck Color 189, vg-fine, small piece torn from cover 22.00
Green Hornet 27good, 29 g-vg each 5.00
Little Lulu 86 mint 2.00
March of Comics 46 fine, Tom and Jerry 5.00

old comics

Our Gang 16 good 9.00
Our Gang 19 very good, Barks 12.00
Porky Pig 182 near mint 5.00
Wild Bill Hickok 3,fn-nm, Avon 3.00
Powerhouse Pepper 3, ¾cover, near mint 5.00

LOTS UP FOR BID:

1– GENE AUTRY: 25 different issues between 5 and 57 in good to mint condition. Issues are all between 1947 and 1951 with nice color covers and back covers. The Overstreet Guide value is $45.00.

2– ROY ROGERS: 21 different issues between 2 and 44 plus 66 and 67 in good to fine condition. Issues are between 1948–51 and 1953 with front and back cover color photos. Overstreet value is $44.20.

3– DELL FUNNY ANIMALS: 29 different issues of Bugs, Felix, Looney Tunes, Porky, Mickey, Daffy, etc., in good to fine condition. Issues are between 1946 and 1961 and included is a coverless copy of Looney Tunes 10. Overstreet value is $43.00

I've listed the Guide values for the above lots as a reference. Any bid can take lot 3, but if I don't get a decent bid on the first two lots then they're going into my massive collection.

wanted

BEER
I collect beer items and would like to trade or buy. I want cans of local brands that I don't have as well as bottle caps, trays, coasters, signs, advertising items, etc. of either local or obsolete brands. Would like Canadian, Australian and foreign items too. Send me a list of what you have or can get in your area and if you're a collector I'll send you a list of what I have available.

COMIC BOOKS
I'm presently collecting a sample copy of every title that was published before the Comics Code, (1955) and I'd like to pick up bulk lots of romance, war, crime, humor, western, everything. I'll trade or buy them at these rates:
Fine or better condition: 20c each
Coverless, titleless, pages out or less than fine: 10c each
I don't want dirty or brittle books, but I'll take everything else, and, dealers this is a good chance for you to sell some impossible-to-sell books.

TV GUIDES
I prefer Boston editions, but will accept others.
Before 1955 – 50c each
1955–1959 – 3 for $1.00
1960–1964 – 25c each
1965–1973 – 10c each
must be complete and vg or better.

GUM CARDS
I collect and also sell sport and non-sport cards and have a buying list and selling list available. The following are some excerpts from my Buying list:
Topps(TGC) Baseball, 1951-54: 10c –good; 20c –exc-mt
Bowman (BGCDHL) Baseball:
1948-50: 20c good; 35c ex-mt
1951-53: 15c good; 30c ex-mt
1954-55: 15c ex-mt
Leaf Baseball, Boxing or Football: 1948-49: 35c good; 75c ex-mt
Any 1930's or 40s baseball (Goudey, Playball, etc): 50c good; $1-ex-mt
Post Cereal Baseball: 5c each
Any candy, cookie, hot dog, baseball from 50s or early 60s (such as Kahns, Johnston,etc.):
1950s – 50c each, good or better
1960s – 25c each, good or better

Send for these lists:
Enclose 25c stamp or coin for each list.
☐ Comics List 26. Marvel,DC,Comix, zines, etc.
☐ Card List 2. Cards from 30s–70s
☐ Card Buying List

NAME
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CITY & STATE
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JUNGLE THRILLS #16
MORE FUN #73 #101
PHANTOM STRANGER #2 #3 (1953)
PHANTOM LADY #14 #16-19 #21 #22
PHANTOM LADY #1 #4 (AJAX)
SENSATION #109 (Last issue)
SHOWCASE #4 (Flash) #6 (CHAL)
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7. Pharos, the Lighthouse at Alexandria.

These will not be mere architectural drawings, but complete scenes utilizing the wonders as the focal point of a sweeping panorama of life in the ancient world. Each portfolio will also contain short histories of each wonder written by Roy Krenkel, complete with supplemental illustrations.

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This portfolio is being made possible through the help of the Phillippine Science Fantasy and the Phillippine Comic Archives.

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HOUSTON FANDOM'S NEW MECCA

By G. B. Love

Although I have been active in fandom as long as anyone and longer than most (I published fandom's oldest fanzine, the RBCC, for 14 years and numerous other fanmagazines), and have traveled to most of the major centers of fan activity (New York, Los Angeles, Detroit, Dallas, etc.), I can truthfully say that, in my opinion, Houston, Texas must have more fans per capita than any other city in the U.S.A.

Before going further, let me define the word, fan. By fan, I mean fans and collectors of comics, comic art, films, Star Trek, radio tapes, movie material, pulps, etc. This group comprises what we generally refer to as fandom.

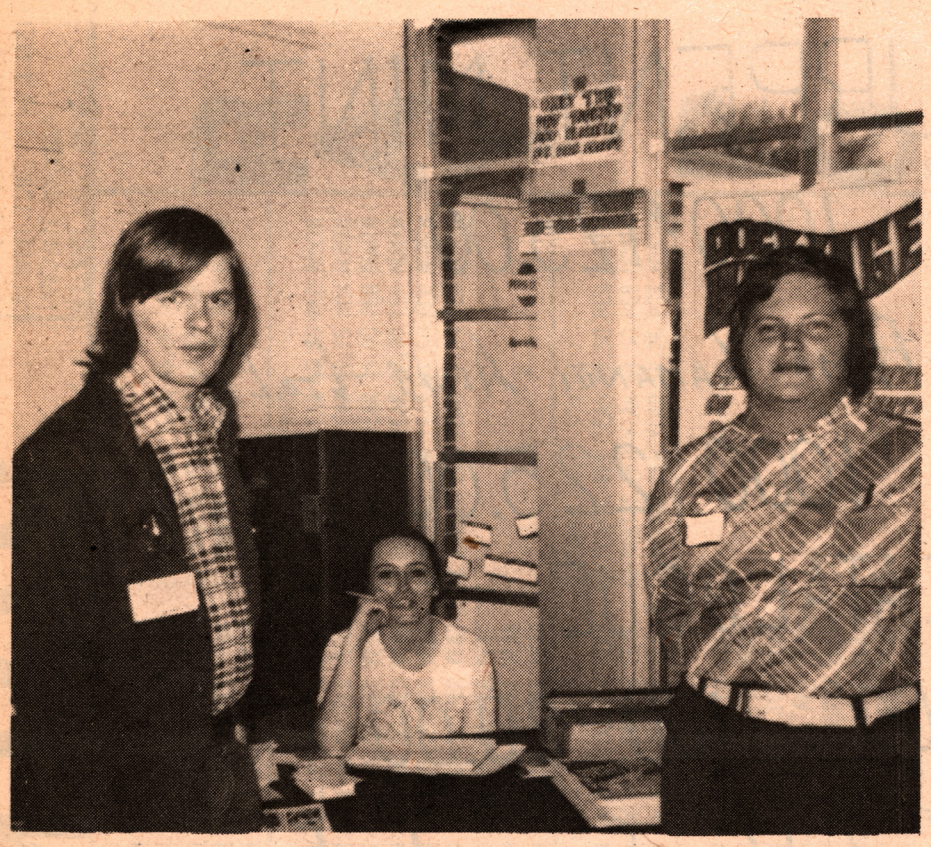
Several months ago when I decided to move to Houston from Miami, Earl Blair and I planned to pool our efforts, resources, and talents in staging some one-day MINICONs. Our first combined effort was MINICON 7 (Earl had held several previous ones which averaged about 150 people each) which took place on Sept. 21 of last year. And, to our amazement, 755 fans attended!! From my own personal knowledge and experience, that figure was incredibly high. Such one-day affairs have been held (and are being held) all over the country and I have never heard of any having that many in attendance. Even Phil Seuling says that his Second Sundays in New York (with a population of 7 million) averages about 400 people.

At any rate, we knew we had worked hard and planned it well but wondered if it was a fluke or was Houston really that much of a hotbed of fan activity? Although we knew that the major HOUSTONCON conventions of 1973 and 1974 were record-breaking and the 1975 five day HOUSTONCON scheduled for June, was already getting out of hand (all 127 dealer's tables are sold out, and were sold out 4 months in advance, which has never been done that early by any major convention, including New York), still 755 was hard to believe!

So, MINICON 8 was planned for November 23rd and we went to work on it. Well, by days end of the 23rd, there was a total paid attendance of 882. Flushed with success, we proceeded to stage a 2-day MINICON for February 15 and 16 of this year. As you may have noticed, we purposely spaced these between 2 and 3 months apart, so as not to run it into the ground as some other areas and cities had done. By this time, word of the first two MINICONs had spread to several states and the fact that dealers had averaged about $500 in sales at each of the one day affairs. Because of this, all 35 dealer's tables were sold out 2 months in advance, even before we could get our first ad out! As it turned out we had fans and dealers from California (Barry Bauman), Florida (Bob Latimer), Oklahoma (the Harper brothers), Louisiana (Caz Cazedessus), and other states, plus fans and dealers from all over the state of Texas: Jay Knowles from Austin, Tannar Miles from Fort Worth, Joe Bob Williams from Dallas, Bill Yates from Hurst, and so on.

Here's a shot of some of the crowd at MINICON 9.

Tannar Miles smiles during some of the hectic dealing at MINICON 9.



Fans Gordon Bailey and Michael Satterwhite pose with MINICON 9's secretary Wilene Blair.

Caz Cazedessus looks like he's swamped by fans at MINICON 9.

Once again, we were all astounded by a staggering turn out of 1,105 fans. This two-day MINICON #9 actually outdrew many of the major 4 day conventions that have been held in the last 2 years!! And it was such a success that we immediately sold out of tables for MINICON 10, which is scheduled for April 19th.

And the prospects for HOUSTONCON '75/STAR TREK '75 (which will be the first five-day convention ever held outside of California and New York) appears to be nothing short of phe-. nominal, with a projected attendance of over 3,500 fans.

The point is, however, why? Other cities and areas have minicons and conventions. Why should Houston be so much more successful? It is really a combination of reasons. For one thing, we hold only one major convention a year in Houston and only 4 minicons. Because of this, and through co-operation from other local fans, we do not drain the area, as with California and New York. Because of this, each time a MINICON or HOUSTONCON is held, the fans are eager and the dealers can almost always count on doing well.

Jay Knowles from Austin Texas pauses during a momentary lull in the action at MINICON 9.

Another factor is that Houston has the lowest unemployment rate and the best economy of any major metropolitan area in the U.S. (in addition to being the largest city in the Southwest).

Another reason is that fans here do not hybernate between cons. There is a great deal of socializing and it is rare indeed here when many of the local film collectors do not get together at someone's house 2 or 3 times a week to watch movies, trade posters, stills, comics, etc. Because of this a much higher degree of enthusiasm for collecting is maintained. I would go so far as to say that Houston is a veritable paradise for fans.

Another reason is Roy's Memory Shop. While many cities have nostalgia shops, not many are owned and operated by real collectors who love the hobby. But Roy's Memory Shop is. Fans are always welcome and it acts as a sort of meeting place around lunch time for many of us.

Quite a few fan publications come out of Houston: THE FILM COLLECTOR'S REGISTRY, TREK, FILMS FANTASTIQUE, COMIC COLLECTORS WEEKLY, STAR TREK '75, and others.

Add to all this the fact that one of the local TV stations carries serials and B-westerns and old TV shows and there is even a local theatre, The Bijou, which specializes in old movies. There are also the clubs (both of which have been going for over 7 years), The Houston Comic Collectors Association and a film club which meets once a month to screen classics and to yuppa.

Houston has, without a doubt, become the 3rd major fan area in the U.S., just behind New York and California. And because Houston is located halfway between the two coasts (thereby drawing from all areas), it may someday become the fan capital of the world. It will never have the number of pros that New York or California has, but as far as fan activity is concerned, Houston may well be NUMBER ONE right now.

END

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ALLEY OOP — COLOR SUNDAY PAGES — ALLEY OOP DAILY STRIPS

10 FULL PAGES PER YEAR	1936-1940	$ 3.50 EACH OR $ 32.50 PER YEAR	8 MONTHS PER YEAR $5.50 PER MONTH
4 FULL PAGES PER YEAR	1941&1942	$ 2.75 EACH OR $ 10.00 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH
40 THIRD PAGES PER YEAR	1944-1950	$ 1.25 EACH OR $ 40.00 PER YEAR	
40 THIRD PAGES PER YEAR	1951-1955	$ 1.00 EACH OR $ 32.50 PER YEAR	
40 THIRD PAGES PER YEAR	1956-1966	$ .75 EACH OR $ 25.00 PER YEAR	

SMILIN' JACK — COLOR SUNDAY PAGES — SMILIN' JACK DAILY STRIPS

15 HALF PAGES PER YEAR	1934-1937	$ 2.25 EACH OR $ 30.00 PER YEAR	
50 HALF PAGES PER YEAR	1938-1940	$ 1.75 EACH OR $ 75.00 PER YEAR	12 MONTHS PER YEAR $4.00 PER MONTH
50 HALF PAGES PER YEAR	1941-1943	$ 1.50 EACH OR $ 62.50 PER YEAR	12 MONTHS PER YEAR $4.00 PER MONTH
40 HALF PAGES PER YEAR	1944-1947	$ 1.25 EACH OR $ 40.00 PER YEAR	12 MONTHS PER YEAR $4.00 PER MONTH
25 THIRD PAGES PER YEAR	1950-1959	$ .75 EACH OR $ 15.00 PER YEAR	
50 THIRD PAGES PER YEAR	1960-1965	$ .60 EACH OR $ 25.00 PER YEAR	

LITTLE NEMO IN SLUMBERLAND — COLOR SUNDAY PAGES

10 FULL PAGES PER YEAR	1906	$10.00 EACH OR $ 95.00 PER YEAR
10 FULL PAGES PER YEAR	1907	$ 9.50 EACH OR $ 90.00 PER YEAR
10 FULL PAGES PER YEAR	1908-1910	$ 9.25 EACH OR $ 87.50 PER YEAR
10 FULL PAGES PER YEAR	1911	$ 8.75 EACH OR $ 85.00 PER YEAR
10 FULL PAGES PER YEAR	1912-1914	$ 8.50 EACH OR $ 80.00 PER YEAR

BUSTER BROWN — COLOR SUNDAY PAGES

20 FULL PAGES PER YEAR	1906-1910	$ 3.25 EACH OR $ 60.00 PER YEAR
30 FULL PAGES PER YEAR	1911-1920	$ 2.25 EACH OR $ 60.00 PER YEAR

BRINGING UP FATHER — COLOR SUNDAY PAGES — BRINGING UP FATHER DAILY STRIPS

25 FULL PAGES PER YEAR	1918-1920	$ 2.25 EACH OR $ 50.00 PER YEAR	12 MONTHS PER YEAR $6.00 PER MONTH
50 FULL PAGES PER YEAR	1921-1939	$ 1.25 EACH OR $ 50.00 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH
50 FULL PAGES PER YEAR	1940-1949	$ 1.00 EACH OR $ 40.00 PER YEAR	12 MONTHS PER YEAR $3.25 PER MONTH

ROSIE'S BEAU — COLOR SUNDAY PAGES — ROSIE'S BEAU DAILY STRIPS

20 FULL PAGES PER YEAR	1916-1918	$ 2.50 EACH OR $ 45.00 PER YEAR	12 MONTHS PER YEAR $6.00 PER MONTH

THEIR ONLY CHILD — COLOR SUNDAY PAGES — THEIR ONLY CHILD DAILY STRIPS

20 FULL PAGES PER YEAR	1912-1915	$ 2.75 EACH OR $ 50.00 PER YEAR	12 MONTHS PER YEAR $6.50 PER MONTH

THE NEWLYWEDS — COLOR SUNDAY PAGES

25 FULL PAGES PER YEAR	1909-1911	$ 3.25 EACH OR $ 75.00 PER YEAR

BUCK ROGERS — COLOR SUNDAY PAGES

3 FULL PAGES PER YEAR	1931	$ 7.50 EACH OR $ 21.00 PER YEAR
10 FULL PAGES PER YEAR	1932	$ 7.50 EACH OR $ 70.00 PER YEAR
15 FULL PAGES PER YEAR	1935	$ 5.50 EACH OR $ 75.00 PER YEAR
20 FULL PAGES PER YEAR	1936-1939	$ 4.25 EACH OR $ 80.00 PER YEAR
15 FULL PAGES PER YEAR	1940	$ 3.25 EACH OR $ 45.00 PER YEAR
30 HALF PAGES PER YEAR	1941-1943	$ 2.00 EACH OR $ 55.00 PER YEAR
50 THIRD PAGES PER YEAR	1944-1947	$ 1.50 EACH OR $ 62.50 PER YEAR
40 THIRD PAGES PER YEAR	1948-1953	$ 1.25 EACH OR $ 40.00 PER YEAR
26 THIRD PAGES PER YEAR	1957-1959	$ 1.00 EACH OR $ 20.00 PER YEAR

DON DIXON — COLOR SUNDAY PAGES (A FLASH GORDON IMITATION)

40 FULL PAGES PER YEAR	1939-1941	$ 2.00 EACH OR $ 75.00 PER YEAR

TAILSPIN TOMMY — COLOR SUNDAY PAGES

15 FULL PAGES PER YEAR	1930	$ 5.00 EACH OR $ 65.00 PER YEAR
3 FULL PAGES PER YEAR	1932	$ 3.50 EACH OR $ 10.00 PER YEAR
30 FULL PAGES PER YEAR	1935-1939	$ 2.25 EACH OR $ 60.00 PER YEAR

JOE PALOOKA — COLOR SUNDAY PAGES — JOE PALOOKA DAILY STRIPS

30 FULL PAGES PER YEAR	1932&1933	$ 3.00 EACH OR $ 75.00 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH
30 FULL PAGES PER YEAR	1934&1935	$ 2.50 EACH OR $ 60.00 PER YEAR	12 MONTHS PER YEAR $4.00 PER MONTH
40 FULL PAGES PER YEAR	1936-1939	$ 2.00 EACH OR $ 60.00 PER YEAR	12 MONTHS PER YEAR $4.00 PER MONTH
30 HALF PAGES PER YEAR	1941-1943	$ 1.00 EACH OR $ 25.00 PER YEAR	12 MONTHS PER YEAR $3.75 PER MONTH
30 THIRD PAGES PER YEAR	1944-1947	$ .75 EACH OR $ 17.50 PER YEAR	12 MONTHS PER YEAR $3.00 PER MONTH

BATMAN — COLOR SUNDAY PAGES — BATMAN DAILY STRIPS

30 THIRD PAGES PER YEAR	1944&1945	$ 1.50 EACH OR $ 37.50 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH

FLASH GORDON — COLOR SUNDAY PAGES

10 FULL PAGES PER YEAR	1935	$ 7.00 EACH OR $ 65.00 PER YEAR
15 FULL PAGES PER YEAR	1936	$ 6.00 EACH OR $ 82.50 PER YEAR
15 FULL PAGES PER YEAR	1937-1939	$ 5.50 EACH OR $ 75.00 PER YEAR
20 FULL PAGES PER YEAR	1940-1943	$ 4.25 EACH OR $ 80.00 PER YEAR
25 HALF PAGES PER YEAR	1944&1945	$ 1.50 EACH OR $ 30.00 PER YEAR

POPEYE (THIMBLE THEATRE) — COLOR SUNDAY PAGES — POPEYE DAILY STRIPS

25 FULL PAGES PER YEAR	1929-1931	$ 4.25 EACH OR $ 99.00 PER YEAR	
30 FULL PAGES PER YEAR	1932-1937	$ 3.75 EACH OR $105.00 PER YEAR	12 MONTHS PER YEAR $6.00 PER MONTH
30 FULL PAGES PER YEAR	1938-1942	$ 1.50 EACH OR $ 37.50 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH
30 HALF PAGES PER YEAR	1943-1949	$ 1.00 EACH OR $ 25.00 PER YEAR	12 MONTHS PER YEAR $4.00 PER MONTH
30 THIRD PAGES PER YEAR	1950-1954	$ .75 EACH OR $ 15.00 PER YEAR	

TARZAN — COLOR SUNDAY PAGES — TARZAN DAILY STRIPS

10 FULL PAGES PER YEAR	1931	$ 8.00 EACH OR $ 75.00 PER YEAR	10 MONTHS PER YEAR $9.75 PER MONTH
15 FULL PAGES PER YEAR	1932	$ 6.50 EACH OR $ 90.00 PER YEAR	12 MONTHS PER YEAR $9.75 PER MONTH
15 FULL PAGES PER YEAR	1933-1935	$ 5.50 EACH OR $ 75.00 PER YEAR	12 MONTHS PER YEAR $9.00 PER MONTH
20 FULL PAGES PER YEAR	1936-1939	$ 4.25 EACH OR $ 80.00 PER YEAR	12 MONTHS PER YEAR $7.50 PER MONTH
25 FULL PAGES PER YEAR	1940	$ 3.25 EACH OR $ 75.00 PER YEAR	12 MONTHS PER YEAR $7.00 PER MONTH
30 HALF PAGES PER YEAR	1940-1943	$ 2.25 EACH OR $ 60.00 PER YEAR	12 MONTHS PER YEAR $7.00 PER MONTH
30 THIRD PAGES PER YEAR	1944&1945	$ 1.75 EACH OR $ 45.00 PER YEAR	
20 THIRD PAGES PER YEAR	1951-1955	$ 1.00 EACH OR $ 15.00 PER YEAR	
35 FULL TABS PER YEAR	1967-1972	$ .75 EACH OR $ 20.00 PER YEAR	

SUPERMAN — COLOR SUNDAY PAGES — SUPERMAN DAILY STRIPS

40 HALF PAGES PER YEAR	1940	$ 2.25 EACH OR $ 80.00 PER YEAR	12 MONTHS PER YEAR $5.50 PER MONTH
30 HALF PAGES PER YEAR	1941-1943	$ 2.00 EACH OR $ 65.00 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH
40 THIRD PAGES PER YEAR	1944-1946	$ 1.50 EACH OR $ 50.00 PER YEAR	12 MONTHS PER YEAR $4.25 PER MONTH

PRINCE VALIANT — COLOR SUNDAY PAGES

10 FULL PAGES PER YEAR	1941	$ 5.00 EACH OR $ 45.00 PER YEAR
13 FULL PAGES PER YEAR	1942	$ 4.50 EACH OR $ 50.00 PER YEAR
40 FULL PAGES PER YEAR	1943-1945	$ 3.50 EACH OR $120.00 PER YEAR
35 FULL PAGES PER YEAR	1946-1950	$ 2.25 EACH OR $ 70.00 PER YEAR
40 FULL TABS PER YEAR	1946-1948	$ 1.50 EACH OR $ 50.00 PER YEAR
35 FULL PAGES PER YEAR	1951-1955	$ 1.75 EACH OR $ 50.00 PER YEAR
15 FULL PAGES PER YEAR	1956-1960	$ 1.50 EACH OR $ 17.50 PER YEAR
20 FULL PAGES PER YEAR	1961-1966	$ 1.25 EACH OR $ 20.00 PER YEAR
40 HALF PAGES PER YEAR	1961-1969	$ .60 EACH OR $ 20.00 PER YEAR

TERRY & THE PIRATES — COLOR SUNDAY PAGES — TERRY & THE PIRATES DAILY STRIPS

30 HALF PAGES PER YEAR	1937-1939	$ 2.25 EACH OR $ 60.00 PER YEAR	
50 HALF PAGES PER YEAR	1940-1943	$ 1.75 EACH OR $ 75.00 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH
50 HALF PAGES PER YEAR	1944-1946	$ 1.50 EACH OR $ 60.00 PER YEAR	12 MONTHS PER YEAR $4.25 PER MONTH
50 HALF PAGES PER YEAR	1947-1950	$ 1.00 EACH OR $ 35.00 PER YEAR	

STEVE CANYON — COLOR SUNDAY PAGES — STEVE CANYON DAILY STRIPS

48 HALF PAGES PER YEAR	1947-1950	$ 1.50 EACH OR $ 60.00 PER YEAR	12 MONTHS PER YEAR $4.25 PER MONTH
50 HALF PAGES PER YEAR	1951-1959	$ 1.00 EACH OR $ 40.00 PER YEAR	

DICK TRACY — COLOR SUNDAY PAGES — DICK TRACY DAILY STRIPS

30 FULL PAGES PER YEAR	1935-1937	$ 2.75 EACH OR $ 75.00 PER YEAR	
40 FULL PAGES PER YEAR	1940-1942	$ 2.25 EACH OR $ 80.00 PER YEAR	12 MONTHS PER YEAR $5.00 PER MONTH
52 HALF PAGES PER YEAR	1943-1947	$ 1.50 EACH OR $ 65.00 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH
20 HALF PAGES PER YEAR	1955-1959	$ 1.00 EACH OR $ 15.00 PER YEAR	
30 HALF PAGES PER YEAR	1960-1969	$ .75 EACH OR $ 15.00 PER YEAR	

KRAZY KAT — BLACK & WHITE SUNDAY PAGES — KRAZY KAT DAILY STRIPS

20 FULL PAGES PER YEAR	1917-1921	$ 2.50 EACH OR $ 45.00 PER YEAR	
----------	1912-1916	----------	12 MONTHS PER YEAR $8.50 PER MONTH
----------	1922-1931	----------	12 MONTHS PER YEAR $7.00 PER MONTH

CHARLIE CHAN — COLOR SUNDAY PAGES — CHARLIE CHAN DAILY STRIPS

50 HALF PAGES PER YEAR	1939-1941	$ 1.50 EACH OR $ 60.00 PER YEAR	12 MONTHS PER YEAR $4.50 PER MONTH

BRONC PEELER — COLOR SUNDAY PAGES (PRE RED RYDER)

30 FULL PAGES PER YEAR	1936	$ 2.75 EACH OR $ 75.00 PER YEAR

RED RYDER — COLOR SUNDAY PAGES

20 FULL PAGES PER YEAR	1939	$ 4.25 EACH OR $ 80.00 PER YEAR
25 FULL PAGES PER YEAR	1940	$ 3.25 EACH OR $ 75.00 PER YEAR
30 FULL PAGES PER YEAR	1941	$ 2.75 EACH OR $ 75.00 PER YEAR
30 HALF PAGES PER YEAR	1942&1943	$ 2.25 EACH OR $ 60.00 PER YEAR
40 HALF PAGES PER YEAR	1943-1947	$ 1.50 EACH OR $ 50.00 PER YEAR
15 THIRD PAGES PER YEAR	1948-1951	$ 1.00 EACH OR $ 12.50 PER YEAR

PHANTOM — COLOR SUNDAY PAGES — PHANTOM DAILY STRIPS

40 HALF PAGES PER YEAR	1938-1949	$ 1.25 EACH OR $ 40.00 PER YEAR	12 MONTHS PER YEAR $4.00 PER MONTH

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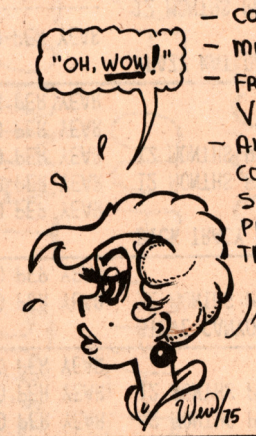

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#8 - " " " " " "
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#15 - " " " " " "
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#13 - "
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SOLD AS A SET FOR $5.00

TO ALL THOSE WHO ORDERED
THE FRANK FRAZETTA INDEX

I had an amazing response to my ad in *The Buyers Guide*, I regret to tell you though, that the index was not published on Feb. 15th. I extended the deadline to June 15th (the price changes April 1st though). The reason for the extension is, I want the index to be as complete as possible, with each listing containing as much information about the item as possible. Another reason, is artwork, printing costs are up again, and I don't have enough money to spend on artwork at this time. However, I refuse to print the index unless it is fully illustrated. June 15th seems to me a reasonable date to complete the index, however if you don't want to wait-write and I will refund your money.

TO THOSE WHO DIDN'T ORDER
THE FRANK FRAZETTA INDEX

The new publication date is June 15th, but your order must be postmarked before April 1st to qualify for the special pre publication price of only $1.25, any order postmarked after April 1st must pay the full price of $1.75 per copy. For super savings send for the pre publication dealers rates. This is the last ad until the new rates go into effect, so order now while its still fresh in your mind.

FRED NARDELLI RD 4 AMSTERDAM, NY 12010

BRUCE LEE T-SHIRTS

☆ FEAR NO ONE WITH THE KING OF KUNG-FU EMBLAZONED ACROSS YOUR CHEST IN MUSCLE-RIPPLING DETAIL!

☆ THAT'S RIGHT, BRUCE LEE, AS PICTURED HERE, BEAUTIFULLY CONTRASTED AGAINST BRIGHT-RED BACKGROUND!

☆ CAREFULLY SILK-SCREENED ON NAME BRAND "HANES" T-SHIRTS FOR LASTING DURABILITY!

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Mountain Empire Rarities

1950's Comics

Well, maybe we have things squared away and can get our ads in to TBG every issue. Any way, here goes this one. Comics and such offered are in at least good condition unless otherwise noted. Send 10¢ and 3 cent stamp for a complete list of comics for sale or trade. Please list alternates. We now accept any size order, but please add 25¢ postage and handling on orders under $5.00; $5.00 to $10.00 add 50¢ postage; over $10.00 we pay postage. No postage charges on catalogs. Colorado residents add 3% state sales tax. All comics are priced as "each" unless otherwise stated.

Abbreviations used in this ad: (M) mint, (NM) near mint, (F) fine, (VG) very good, (G) good, (FR) fair, (T) tape, (+) indicates slightly better than this grade but not as good as the next grade higher.

ANDY PANDA # 27	Dell	G	.40	LITTLE LULU AND TUBBY HALLOWEEN FUN # 6 (1957)
ANNIE OAKLEY AND TAGG	Dell	G+	.45	LOIS LANE # 20
Vol. 1 # 4	Dell	G	.40	# 69
Vol. 1 # 5	Dell	G	.40	LONE RANGER # 78
Vol. 1 # 6	Dell	G	.40	#79
Vol. 1 # 7	Dell	Poor	.30	#80
Vol. 1 # 10	Dell	G	.40	#85
ARCHIE # 12	Archie	F+	.60	#87
ARCHIE SERIES # 1013	Archie	F+	.60	#89
BEETLE BAILEY # 22	Dell	VG	.40	#99
BUGS BUNNY AND THE RABBIT OLYMPICS # 432	Dell	G	1.50	#106
BUGS BUNNY # 39	Dell	G+	.50	#107
# 40	Dell	G	.50	#129
# 42	Dell	VG	.60	LOONEY TUNES # 138
# 43	Dell	VG	.60	# 160
# 44	Dell	G	.50	MICKEY MOUSE # 59
CHEYENNE # 17	Dell	VG+	.55	# 163
CHILLY WILLY # 967	Dell	VG/F	.40	MOBY DICK # 717
CISCO KID # 36	Dell	VG	.35	NANCY # 147
DAGWOOD # 93	Harvey	VG	.35	NEW FUNNIES # 213
DALE EVANS # 5	Dell	G	1.20	# 222
# 7	Dell	G	1.20	# 235
# 8	Dell	VG	1.50	PEANUTS # 1015
# 10	Dell	G	1.20	# 7
DAVY CROCKETT # 1	Dell	G	1.25	# 9
DAVY CROCKETT # 37	Dell			# 12
DEAN MARTIN AND JERRY LEWIS	DC	G	.25	Dell
DICK TRACY # 89	Harvey	G	2.50	Gold Key
DONALD DUCK # 31	Dell	G	1.00	# 2
# 50	Dell	G	.75	Gold Key
# 71	Dell	Key	1.00	PLAYFUL LITTLE AUDREY # 8
# 649	Dell	G+	.50	Harvey
FELIX # 19	Dell	G+	.50	POPEYE # 20
GENE AUTRY # 100	Dell	G	.50	# 32
# 101	Dell	G	.50	PORKY PIG # 322
# 104	Dell	VG	.60	Dell
# 106	Dell	G	.50	# 56
# 107	Dell	G	.50	Dell
GENE AUTRY'S CHAMPION # 12	Dell	VG	.75	RAGGEDY ANN AND ANDY # 354 (CP cover)
GRANDMA DUCKS FARM FRIENDS # 1279	Dell	G+	.50	RANGE RIDER # 14
GYRO BEARLOOSE # 1267	Dell	G+	1.25	REX ALLEN # 19
HENRY # 21	Dell	G	.40	RIN TIN TIN # 10
# 29	Dell	G	.40	# 12
# 35	Dell	GT	.25	ROY ROGERS # 74
HONDO # 15	Dell	F	.35	# 78
HONDO DOODY # 15	Dell	F	.25	# 82
JACE PEARSON'S TALES OF THE TEXAS RANGERS	Dell	F	.30	# 83
# 13	Dell	F	.40	# 88
# 17	Dell	G	.40	# 96
JIMMY OLSEN # 32	DC	VG	1.00	# 98
LASSIE # 13	Dell	G	.50	# 99
# 14	Dell	G	.50	# 100
# 15	Dell	G	.50	# 105
# 16	Dell	G	.50	# 107
# 19	Dell	G	.50	# 113
# 22	Dell	G	.50	# 117
# 25	Dell	F	.75	ROY ROGERS' TRIGGER # 13
# 31	Dell	F	.45	# 16
# 50	Dell	VG	.25	# 17
LITTLE IODINE # 50	Harvey	G	.15	RUDOLPH THE RED-NOSED REINDEER 1960-61
LITTLE LOTTA # 10	Dell	G	1.25	DC
LITTLE LULU # 62	Dell	GT	.90	SAD SACK AND THE SARGE # 1 (9-57)
# 95	Dell	VG	1.25	SANTA CLAUS FUNNIES # 525
LITTLE LULU AND TUBBY AT SUMMER CAMP # 5 (1957)	Dell	G	3.00	SERGEANT PRESTON # 14

SPIKE AND TYKE # 24 (Dec-Feb 1961)	Dell	F	.20	
(not in Overstreet)	DC	NM	.15	
SUGAR AND SPIKE # 63	DC	NM	.15	
# 64	DC	NM	.15	
# 66	DC	NM	.15	
# 69	DC	NM	.15	
# 71	DC	F	.15	
# 73	DC	NM	.15	
# 75	DC	NM	.15	
# 76	DC	NM	.15	
# 84	DC	NM	.15	
TARZAN # 52	Dell	F	.75	
# 59	Dell	VG	1.50	
# 60	Dell	G	.80	
# 66	Dell	G	.50	
# 67	Dell	G	.50	
# 68	Dell	G	.50	
# 69	Dell	G	.50	
# 70	Dell	G	.50	
# 71	Dell	VG	.40	
# 76	Dell	G+	.50	
# 83	Dell	F+	.50	
# 91	Dell	G	.60	
# 95	Dell	VG	.75	
TOM AND JERRY # 115	Dell	F	.90	
# 125	Dell	VG	1.50	
# 127	Dell	VG	.45	
TONTO # 21	Dell	F	.45	
TOPPY # 1	Dell			
TWEETY AND SYLVESTER # 9	Dell	G	.20	
UNCLE SCROOGE # 10	Dell	G	2.00	
# 36	Dell	G	1.00	
# 40	Dell	G	1.00	
# 44	Dell	G	.40	
# 75	Gold	G	.25	
# 156	Dell	G	.75	
# 157	Dell	G	.40	
# 160	Dell	G	1.00	
# 171	Dell	G	.40	
# 172	Dell	G	.20	
# 207	Dell	G	.60	
# 230	Dell	G	.60	
# 234	Dell	G	.60	
# 235	Dell	G	.60	
# 248	Dell	G	.60	
# 251	Dell	G	.60	
# 255	Dell	G	.60	
# 261	Dell	G	.75	
# 262	Dell	G	.50	
# 266	Gold	G	.50	
# 665	Dell	VG	.50	
# 537	Dell	VG	.50	
WOODY WOODPECKER # 28	Dell			

			MAGAZINES
FLAYboy	1970	up	
	1969		
	1967		
	1966		
	1965		

FORTUNE			
Secrets of Dr. Taverner	cb	4.95	
Graphology Student's Workbook	pb	4.95	
GEORGE			
A To Z Horoscope Maker & Delineator	cb	12.00	
Golden Book of Reconstruction Letters	pb	.50	
Powerful Planets Astrologically	pb	1.00	
GIESS, Considered			
Carol Thompson Murder Case	cb	1.00	
HOWARD			
Astrology and the United States	pb	1.00	
LEVI			
Astrology For The Millions	cb	10.00	
Horoscope Blanks	pad of 100	2.50	
LLEWELLYN			
Astro-Calendar 1975	pb	1.50	
Moon Sign Book 1975	pb	1.95	
LONELL			
Vocational Guidance by Astrology	pb	2.95	
LUNTZ			
Vocational Guidance by Astrology	cb	5.00	
MUIR			
Healing Herbs Of the Zodiac	pb	1.00	
OPHIEL			
Occult Secrets of Fortuna	pb	2.00	
PHOENIX			
Fate Of The Nations	cb	12.95	
REGARDIE			
Garden Of Pomegranates	pb	3.95	
Golden Dawn	pb	26.95	
Eye in the Triangle	pb	5.95	
Middle Pillar	cb	5.00	
Roll Away The Stone	pb	3.95	
The Rosicrucian Adventure	pb	5.00	
Philosopher's Stone	pb	3.95	

→ con't next TBG →

Subscription Service

We have offered a subscription service for our friends and customers here in Colorado for some time and now are expanding this service on an international basis (already have a large order from Thailand). Here is what we offer:

1. Magazines and comics available from any publisher.
2. Your orders are mailed flat and in a plastic bag.

If you want 12 current issues or the next 12 copies of the same title, figure 12 x 23¢=$2.76 plus postage. Comics and magazines are the same type of system on the following price schedule:

Cover Price	No. Copies		
	1 or 2	3 to 14	15 or more
.25	.25	.23	.21
.50	.50	.48	.46
.75	.75	.72	.69
1.00	1.00	.95	.90
1.50	1.50	1.43	1.35
1.75	1.75	1.65	1.55
2.00	2.00	1.90	1.80

Postage must be added to the above as follows:

1-10	25¢
11-20	50¢
21 up	60¢

We carry complete lines of new science fiction paperbacks and offer these to you at the following rates (any paperbacks in print):

1-4 copies	cover price plus 15¢ postage
5-10 copies	cover price minus 10% plus 25¢ postage
11 or more	cover price minus 15% plus 40¢ postage

FUBLICATIONS ON MAGIC AND ASTROLOGY

BOSS		
A Garden of Joy	pb	3.95
In Silence They Return	cb	5.95
In Silence They Return	pb	2.95
BURROUGHS		
Astrology Reveals Life and Love	pb	2.95
CATTANO		
A To Z Personal Guidance	pb	1.00
CRAWFORD		
Astrology Of Psychic Development	pb	2.95
CROWLEY		
Magick Without Tears	cb	10.00
Gems From the Equinox	cb	24.95
Crowley Thoth Tarot Deck		10.00
CULLING		
Complete Magick Curriculum of the Secret Order	cb	10.00
A Manual of Sex Magick	pb	2.95
Occult Renaissance 1972-2008	pb	1.00
DENNING & PHILLIPS		
The Magical Philosophy (in five volumes)		
Vol. 1: Robe and Ring	cb	10.00
Vol. 2: Apparel of High Magick	cb	10.00
Vol. 3: Sword and the Serpent	cb	10.00
Vol. 4: Triumph of Light	cb	10.00
Vol. 5: Mysteria Magica	cb	10.00
FAGAN		
Astrological Origins	pb	2.95
FLETCHER		
Willie Speaks Out	cb	7.95

FURTHER FANZINES FOR SALE (List #3) Don Thompson, 8786 Hendricks Rd., Mentor, Ohio 44060

PLEASE include a stamped, self-addressed envelope with all orders; response from our first two sales was overwhelming and we had to return dozens of checks.

PLEASE DO NOT ask us to select fanzines for you -- it places a heavy burden on us that we do not care to assume; we cannot judge the tastes of persons we know only via correspondence.

Unless otherwise noted, the fanzines on this list are 20¢ each. The only reason we are selling them is to take some of the weight off our floors and ease our crowded condition. We cannot make any guarantees on these fanzines. Many were imperfect when published and all have gone through the U.S. Post Office or Postal Service at least once. We cannot even be sure that everything is complete, though we think it is. If we charge more than a buck for anything, we do guarantee it is complete. MINIMUM ORDER $4. We pay postage. MINIMUM ORDER $4.

CODE: SF means science fiction fanzine; C means comic fanzine; ERB means Burroughs fanzine. Names & dates in parentheses are editor and publication date. Fanzines are amateur publications written, edited and drawn and published by fans.

Magenta Frog 1 (Arn Saba 70) Lovely printed magazine of miscellany. $2
Marvel Mirror (Greg Kishel C 1968) 4 5 7 8 9 10 11
Marvel Tribune (Ron Liberman C 1968) 7
Mask & Cape (Steve Perrin C 4) $1
Masquerader (Mike Vosburg C 1962-63) 1 $2 5 $1 6 $1(see pic of Len Wein as a kid in 6)
Menace of the LASFS (minutes of LA SF Society with members called by comic character names and with comic-oriented cartoons) 101 70-b 89 90 91 92 93 94 95 96 97 98 99 5¢ each
Mi (Eric Bentcliffe SF 60?) Single-sheet 6 10 11 [redacted] 3 for 10¢
Monday Evening Ghost (Robert Jennings SF 1960) 8 12 50¢
Mount to the Stars (Gail Sutton SF 1969) 2 (handsome, printed on slick paper) $1
NHK Broadcasting Center (brochure for Japanese TV station)
National Fantasy Fan (SF 62) V21#4 23#1, 2, 3 26#6, 7; 27#1, 2, 4, 6
NFF Tape Bureau Newsletter 1 (1965)
New Purposes (1949 SF) Not much of a fanzine, but the price is $3 -- editor is Fritz Leiber
New Worlds of Comics 24 (David Carmichael C)
No-Eyed Monster (SF 1969 Norman Masters) 16
Nolazine (Donald Markstein SF 1972?) 9 $3 (why $3? Because it has a cover by Frazetta; an odd silver-on-red sketch)
Norb's Notes (ERB 61 Charles Reinsel) 4 7 V2#1 Special 6, 12
NOSFAn (Craig Shukas SF)10 13(1970)
OPO (one-sheet Dick Lupoff SF zine 1965) 32 33 34 35 38 51 10¢ each
Obelisk (Lenny Kaye SF 61) 1 75¢; 2 50¢
Oblique (Cliff Gould SF 1955) 4 50¢ 5 35¢
Odd V2#2 (SF Ray Fisher 1950)
Omnivore (SF Ken Fickle 52) 2
Omnibus (HPSanderson SF 56) 5
Outworlds (SF Bill Bowers 70) 1 50¢
PSI V3#1 (SF 59-60) 5¢
Panic Button (SF humor 61-64) 6 8 9 10 11 13 14 15 16 50¢
Pantheon (SF Jack Harness 195?) 2
Paradox 8 (SF Bruce Robbins 1967)
Paragon (Bill Black C 1971) 3 $1
Parsection (SF George Willick 1960) 1 30¢ 2 3 4 5 6 7 8 9 20¢
Paucity (SF Larry Stone 58) 1
Pelf (SF Dave Locke 69) 6 9 7
Pelican (Berkeley college humor mag 62) (cartoons by Joel Beck) [redacted] $1
Pellefant (Swedish comic in Swedish) 52
Penn State Journalist Jun 69 (not fanzine)
Peon (SF Charles Lee Riddle 53-56) 27 28 29 30 31 32 33 34 35 36 37 50¢
Pharaoh (Lenny Kaye SF two sheets) 1 5¢
Pif (French comic in French) 106
Pipsissewa (SF Jerry Page 61) 1
Placebo (SF Moshe Feder 71-72) 1 2 3 3.5 4 30¢
Plastic Oracle (Don Moore C 1971) 2 35¢
Plays (booklets with plays... notSF or C) Dark Rider, Three's a Crowd, Gray Bread
Playboy Paper (Playboy Key Club house organ Nov 63) #2 Thin but rare $2
Pointing Vector (John Boardman SF 64) 22 23 24 25
Poison (SF David Crossen 61) 2
Practical English V42#7 (magazine for teachers with beautiful Tolkien drawings --including cover--by Tom Eaton) $2
Proteus (SF Lex Reibestein 73) 75¢ (price high mostly because of weight-- 54 heavy sheets printed one side only)
QRM (Norm Metcalf SF 61 --thin) 1 5¢
QRM (Ed Meyer SF 67) 1
Quantifier (Kevin Langdon SF 62) 1 10¢thin
Quay-Berth (Bill Pettit SF 67--2 sheets)5¢
Que Pasado? (SFhumor Les Nirenberg 60-61) 2 4
Queebcon (SF Boyd Raeburn 64-65) thin 8 9 10 11 12 5¢
Quid (SF Vic Ryan --really Waftage 4) 2
Rantanplan (French C 66-67) 4(rare) $1
Ranger (U of Texas college humor) Sep 63
Ray-Gun (SF John Nyman 68) 3
Renaissance 8 (underground tabloid) 35¢
Resin(SF Norm Metcalf 60) thin 10¢
Retrique (SF Bill Sarill 196?) 1
Robot Blues (SF Terry Hughes 72) 1
Riverside Quarterly (SF Leland Sapiro64-70) V1#1 $3; 2 3 4 $2.50; V2#1 2 3 4 $2; V3#1 2 3 4 $1.50; V4#1 2 3 $1
Rockets (official pub of US Rocket Society) Apr 52 Jul 52 Oct 52 Jan 53
Rocket's Blast-Comicollector 72 (G B Love C adzine 70) $1
Rokk (Corbett Besco S&S 70) 2
SF Commentary (Bruce Gillespie 70) 13 15
Sanctum (SF Steve Johnson 67) 8 9 10
Saprise (SF Dave Van Arnam 66) 6 7
Sathanas (SF Dick Schultz 60-61) 1 35¢ 2 3 4
Schamoob (SF Frank Johnson 1970?) 8 10
SF Review (Dick Geis 68, 71) 28 43 50¢
Scribble (SF 61 Colin Freeman thin) 10¢
Shangri L'Affaires (SF clubzine 60-65) 50 52 59 60 50¢
Shangri L'Affaires Art Supplement 3 $3.50 (art by Steve Stiles, George Barr, Jim Cawthorn, Mike Hinge, Eddie Jones & many others)
Sedentary Pooch (thin SF zine anonymous) 3
Setebos (SF Owen Hannifen) #1, I guess...
Si-Fan (pulp fanzine Jerry Page 60-61) 1 $1, 2 3 4 50¢
Signal (wargame zine John Mansfield 2 sheets) #2 5¢
Sirruish (SF Leigh Couch 67-68) 4 10 11 16 35¢
Small Wonder (SF Jean Linard 1960) 19
SOL (Mario Kwiat SF 67) 43
Somerset Gazette (SF Noel Kerr 70) 3 4 6
Something About a Fifth (Joe Gibson SF 60) 1
Something Else Again (SF Gene Turnbull) 1 2
Son of Grafan (SF Walt Stumper 72) 19
Space Charge (SF Al Lewis 61) 1 2
Space Trails (printed SF Stories, very small mag) #1(Prison Planet by Wilson Tucker) 50¢ #5(Old One by Toby Duane) 25¢ Starbound! (SF Poetry '54) 25¢
Speculative Review (SF John Magnus '57) 1 35¢
Speculative Review (SF Dick Eney 59) V2#1 4
Squa Tront (EC Jerry Weist 69) 3 $5 (art by Feldstein, Krenkel, Frazetta, Wrightson &c)
Stan's Weekly Express (C Stan Blair 70) 52 35¢ 100*101*102(1 issue)
Starlight (SF Laddie London '53) 1 35¢
Stellar (SF Ted White 195?) 14 $1 (column by Harlan Ellison)
Superamalgamation (SF Gordon Garb 74) 6
Syncom(SF Jeff Evans 196?) 2
Synopsis (Dick Gramlich C 67) 1
Thistle and Thorn (SF Duncan McFarland) 1
Tabebuian (SF thin 73) 1
Tellus (SF Page Brownton 54) 3
Theta (SF Jack Harness 58) 1 2
Thru the Haze (SF Art Hayes 68) Mar 68 Dec 68 Aug 62 #28
Through the Lens (C Steve Perrin 65) 1 2
Tiffany (SF Ray Schaffer 57) 1
Tightbeam (SF 60-68) 3 24 26 44 46 47 49
Son of Tightbeam 1
Tomorrow (SF Paul Engelberg 71) 1 50¢
Torcon Programme Book 50¢
Trading Post (C adzine Ross Kight 64) 1 2
Tumbril (thin SF with handpainted cover, very thin--4 sheets-- but published in 1946 by James Blish) $4 (rare, baby)
Twilight Zine (SF MITsociety 63-67) 10 21 22. 35¢
Tyke (SF '56 Jack Harness) 2
Uchujin (Japanese SF fanzine in English, 1962) 1 35¢
UL (thin SF Norm Metcalf 61) 2 3 5 6 8
Unter Helios (SF Joe Siclari 196?) 1
UR (SF E Mills 60) 5 6
Vagabond (SF 55 John Murdock) 1 50¢ 2 3
Village Idiot (SF Paul Shingleton) 1 2 3 4
Witzend (C Wally Wood) 4 5 6 $4 (art by likes of Wood, Steranko, Frazetta, Crandall, Ditko, many others)
Xero 7 (SF&C Dick Lupoff 1961 -- this is where it began, gang; this contains the "All in Color" article on Dr Fate and the Spectre by--ahem--Don Thompson and SF stuff by John Berry, Lin Carter, Walt Willis, Donald E Westlake, Buck Coulson; this is quite rare, of course) $10
Zap! (SF Ted Johnstone 57) 1
Zarathustra (SF Joni Markwood) 5(1966)
Zodiac (SF 52 Ken Krueger) 3 35¢

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That concludes our fanzine listing (at least until I clean the attic) so we will now get extremely miscellaneous.

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PETER WHEAT

We want copies of PETER WHEAT advertising giveaways done by Walt Kelly -- we need PETER WHEAT NEWS 1-3 6 10-25 and 31 and later if by Kelly and ADVENTURES OF PETER WHEAT from #30 on if by Kelly.

For trade, we have quite a few issues of ADVENTURES OF PETER WHEAT and PETER WHEAT NEWS #3(waterdamaged) 4 5 7 8 25-30. Sorry, these are for trade only.

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Also for trade only (see our Spirit want list directly below) are the following

SPIRIT SECTIONS

1940 (all 1940 issues have been punched for 3-hole binder, otherwise good but brittle on edges) 30 June; 28 July; 11 August; 18 August

1941 10 Aug (very good, slight yellowing of edges)

1942 15 Mar (very good but not Eisner-- might be Jack Cole)

1944 12 Mar, 31 Dec (vg, slight yellow, not by Eisner)

1945(none by Eisner) 7 Jan (poor, very brittle, spine gone)(rest of '45 issues are good, though yellowed, a little brittle, kind of dirtied at edges) 4 Feb, 11 Feb, 25 Feb, 18 Mar, 1 Apr, 6 May, 13 May, 20 May, 27 May, 17 Jun, 24 Jun, 12 Aug, 23 Sep, 30 Sep, 14 Oct, 21 Oct

1946 7 Apr (has 1" tape on one spot, has been stapled, otherwise very nice-- and Eisner's back)

1949 11 Sep (tabloid, slightly yellow)

1951 (all in at least good condition, most quite nice--all Eisner) 25 Mar, 1 Apr, 15 Apr, 22 Apr, 27 May, 3 Jun, 10 Jun, 24 Jun, 1 Jul, 15 Jul, 22 Jul, 5 Aug, 12 Aug, 19 Aug, 26 Aug, 2 Sep

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Okay, that's what we have to trade -- now here are the SPIRIT sections we want:

1940: Sep 15 22 29
Nov 10 17
Dec 22 29

1941: Jan 12 19 26
Feb 2 9 16 23
Mar 2 9 16 23 30
Apr 6 13 20 27
May 4 11 18 25
Jun 1 15 29
Jul 6
Oct 12
Nov 2 9
Dec 21

Continuing our SPIRIT want list:

1946: Jan 6 13 20 27
Feb 3 17
Mar 3
Jun 16 30
Sep 1
Nov 3
Dec 1

1948: Jan 4 11 18 25
Feb 1 8 15 22 29
Mar 7 14 28
Apr 4 11 18 25
May 2 9 16 30
Jun 6 13 20 27
Jul 4 11 18
Aug 1 8 15 22 29
Sep 5 12 19
Dec 5 19 26

1949: Jan 2 16 23 30
Feb 6 13 20 27
Mar 13
Apr 3
May 1 8 15 22 29
Jun 5 12 19
Jul 3 10 24 31
Aug 7 14 21 28
Sep 4 11 25
Oct 2

1950: Nov 19

1951: Mar 11 18 25
Apr 1 8 15 22 29
May 6 13 20 27
Jun 3 10 17 24
Jul 1 8 15 22 29
Aug 5 12 19 26
Sep 2 9 16 23 30

Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060

We have some original art by Graham Ingels...

ORIGINAL ART BY INGELS !!

...for sale or (preferably) trade.

(And when is the last time you saw original Ingels art offered?)

We have purchased the original art by Graham Ingels for Classics Illustrated #135 ("Waterloo" by Erckmann-Chatrian. As you should know, "Ghastly" Graham Ingels was one of EC's top horror artists and he disappeared entirely shortly after EC died, two decades ago. We will be keeping several pages for ourselves but have an embarrassment of riches -- far more original Ingels art than anyone could need. So, we are offering ONLY SIX PAGES FOR SALE to recoup our investment and to pay postage, insurance and mailing-tube costs. The rest is offered for trade for original art for our personal collection.

SALE: Price is $40 per page. Please include a stamped, self-addressed envelope for acknowledgment of your order or for return of your check if the six pages have already been sold. Remember, ONLY six pages will be sold.

TRADE: We are looking for good original art, especially by EC artists (not EC art, which would almost have to have been stolen, but art by artists who have worked for EC) -- a partial list follows. We will not necessarily trade one-for-one -- it depends on the size, suitability for display and quality of the art you have to trade; we will gladly negotiate, bargain and/or haggle. If possible, we would like to see Xeroxes of the art you have for trade; failing that, a full description of size, where (if) published, art medium used, etc., will suffice. When inquiring about a trade, please include a stamped, self-addressed envelope. We will accept telephone inquiries as well. BUT NOT COLLECT CALLS!

If you wish, you may list in order the half-dozen or so pages you would most prefer and we will sell or trade you your highest available choice.

A partial list of artists whose work we want (there are dozens more):

David Berg
Sid Check
Bob Clarke
Gene Colan
Johnny Craig
Reed Crandall
Jack Davis
Mac Elkin
Ric Estrada
George Evans
Al Feldstein
Harry Harrison
Russ Heath
Al Jaffee
Jack Kamen
Henry C. Kiefer
Roy Krenkel
Bernie Krigstein
Harvey Kurtzman
Howard Larsen
Norman Mingo
Sheldon Moldoff
John Cullen Murphy
Jack Oleson
Joe Orlando
Bud Parke
Fred Peters
George Roussos
Marie Severin
Ed Smalle
Bruce Stark
Leonard Starr
Charles Sultan
Angelo Torres
Alexander Toth
Basil Wolverton

There are many other artists (non-EC and some EC we may have failed to list) for whose work we would be glad to trade; it won't hurt to ask, as long as you include a stamped, self-addressed envelope. We may decline to trade, but we will at least be polite about it -- and we may leap at the chance.

CAUTION: This is not EC-quality Ingels. It suffers from the stiffness apparently required by Classics Illustrated, but it is very good. There is no horror -- it is perhaps closest to the work he did for Valor.

ART DIMENSIONS: 15 inches by 18 inches.

Continuing our SPIRIT want list:

1951: Oct 7 14 21 28
Nov 4 11 18 25
Dec 2 9 16 23 30

1952: Jan 6 13 20 27
Feb 3 10 17 24
Mar 2 9 16 23 30
Apr 6 13 20 27
May 11 18
Jun 1 15 22 29
Jul 6 13 20 27
Aug 3 10 17 24
Sep 7 14 21 28

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MORE FANZINES

((These are leftovers from earlier lists))
--20¢ unless otherwise noted--

Astro Advertiser (C Orrin Lundgren 71) 2
Atland-Advertiser (C Mike Smith 73) 7
Aventuras del FBI (not fanzine; Spanish comic book by Luis Bermejo) 50¢

Bang! (C Spanish 70) 15
Bill Thailing's Catalog (C 73) 213
Bulletin of American Society of Newspaper Editors (not fanzine) Feb 73

Caravan (Lee Shaw 58 folk music rare) $1
Charlie's Comments (C Reinsel 64) 6
Cineaste (movies 67 Gary Crowdus) 2 30¢
Cinemature (movies 65-66) 1 $1; V2#5, 6 30¢
Collector's Chronicle (C Bill Lund 70) 3
Columbia Journalism Review (not fanzine) Fal 69, Spr Fal 70, Win 70-71, Jun Aug Oct 71, Apr Jun Oct Dec 72, Feb Apr Jun Aug 73

OZ FANS

We have the original first appearance of L. Frank Baum's Queen Zixi of Ix in St. Nicholas Magazine.

Zixi was serialized in 12 parts from the November 1904 issue through the October 1905 issue. We have all 12 issues in good condition (considering the age, in unbelievably good condition) -- all have covers and only the Feb '05 issue has tape and the tape is not discolored.

We have no idea what to ask for this one-of-a-kind rarity. We will consider reasonable offers (SAE, please) or any suggestions as to a good home for them.

Comicology (C Doug Fratz 70) 6 50¢
Conglomeration (SF Balfour 69) 2
Contour 10 11 (SF Bob Pavlat 56)
Coup (SF Dave Mason 195?) 3

Dagon (1-sheet SF John Boardman 65) 40 5¢
Dallascon Bulletin (later Nostalgia News) 6 7 9
Diego Valor (small Spanish comic by Bayo; not fanzine) 41 50¢
Directions (C Joe Jenkins 70-72) 2 3 4 5 6
Dynatron (SF Roy Tackett) 4

Emergency Illustrated (C Tom Watkins 74)5
Esprit (D Buckmaster SF 61) V2#3

Fan-Fare (C Tony Roberts 70) 13
Fandom Media (C Paul Hugli 196?) 2
Fandom Unlimited (C Randall Larson 71)1 $1
Fantasy Collector (outdated 68 adzines, yearn for prices of yore) 102 103 105 106 109 115
Fantomen (Swedish comic with Phantom &C in Swedish; not fanzine) 3
Far Gone (1961 poetry booklet Ronn Foss)
Frap (SF Bob Lichtman 64) 4 5 6

Gaceta Junior (Spanish comic;not fmz)no#
Grafan (C Walt Stumper 69) 6 7
Great American Con Game (Stopa SF 196?)

HCCAN (C Rudy Rankins 196?) 7
Heckmeck (SF M Kage 67) 13 14 18 20

Incognito (C Bill Schelly 71) 9
Inkling (C Bob Koppany 68-69) 2 4
Insect Trust Gazette (apparently a literary mag--strange) 2 50¢
ISFA News (SF Dave Gorman 70) 8

Johnny (French color comic section--Twin Earths, Valiant, Annie Rooney) 50¢

Karellan (SF in French) 1 3 4 Sep 61
Kaymar Trader (SF adsine 53-54) 74 91
Kilroy (Swedish comic; not fanzine) 6

Legal Constitution II (constitution of cult SF amateur publishing assn.)
Legion Outpost (C H Broertjes 73) 5 35¢
Lowdown (SF Richard Labonte 68) 2
Luna (SF Frank Dietz 66) 5
Luna Monthly (SF Ann Dietz SF 69-70) 1 50¢ 6 7 8

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Just space enough to say that we will have a table at West Con '75 at West Geauga High School in Chesterland, Ohio from 10 a.m. to 6 p.m. (on Rt. 306 about 1½ miles south of Rt. 322).

For data, call Scott Reichert, 7556 Oak Hill Drive, Chesterland, OH 44026.

Tables are $5 to $6 payable to West Geauga High School Student Council.

We hope to see a lot of people there; we aren't sure how much con-going we can afford this summer and this one is nearby.

Come up and say hello. We seldom bite.

Don & Maggie (& Valerie & Stephen)

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NO CONFEDERATE DOLLARS PLEASE!

HO HUM... HOPE THEY GOT SOME FOOD!

TURN OFF THE LIGHTS WHEN NOT IN USE... THE WAR DEPT. NEEDS THE JUICE

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IT'S ALL HAPPENING AT HOLIDAY INN (MIDTOWN) 200 E. LIBERTY

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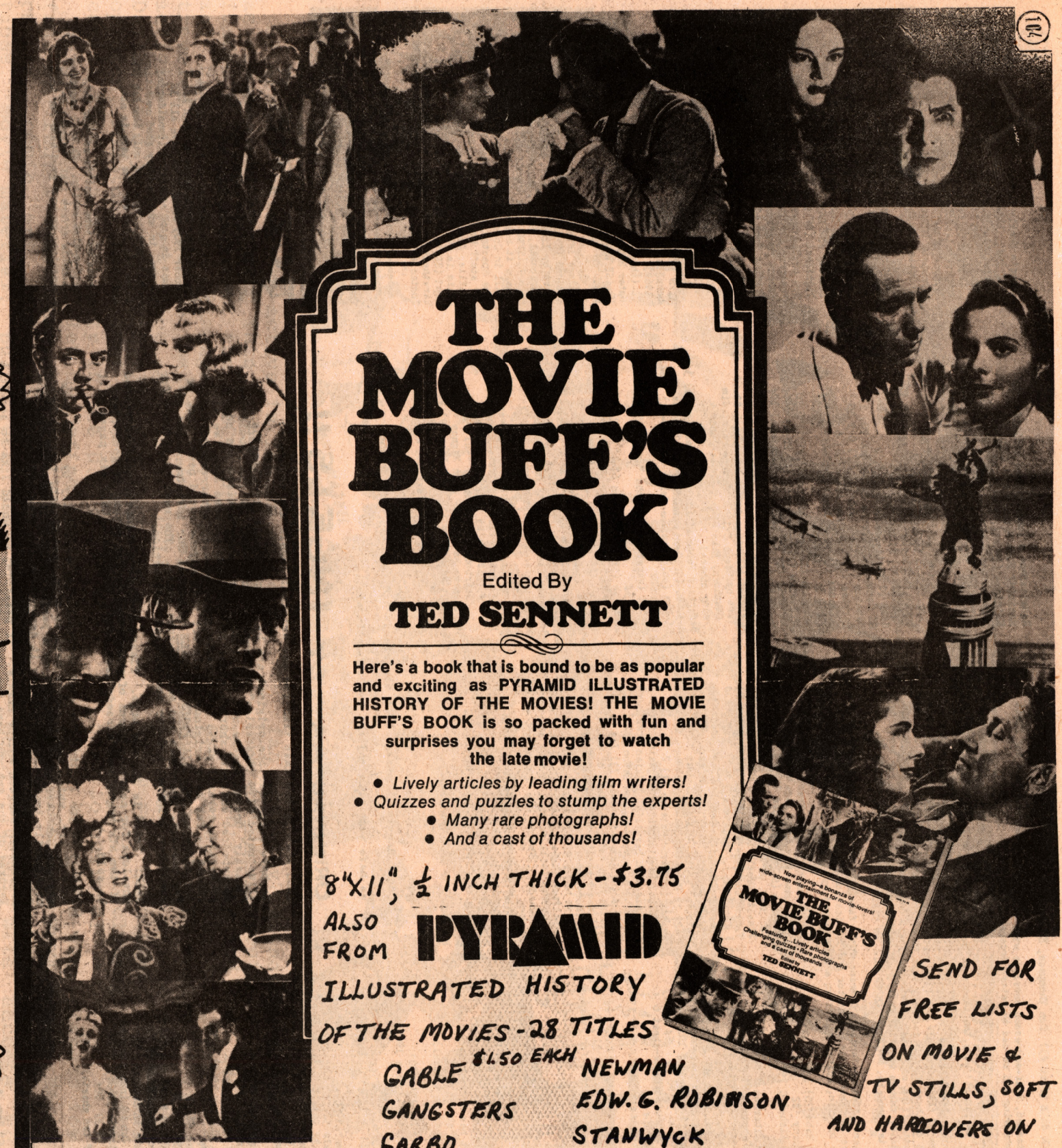

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Edited By

TED SENNETT

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